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The Etude

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TO OUR READERS
SPECIAL PREMIUMS.

The giving of premiums by THE ETUDE is simply a sign of appreciation from the publisher to those friends of THE ETUDE who think enough of the value of the paper to recommend it to their pupils and acquaintances. Premium giving is indulged in by various firms for a number of reasons; we have honestly given you our reason. We don't give all the profit on the paper, making in fact a business of selling the premium, but we do purchase first-class articles at the lowest trade price, and we give all the value that we can afford according to the number of subscriptions and the proper rate of commission.

Chinaware.

We have never before offered anything of this kind, but after getting samples and investigating an offer that has been made to us, we believe that our people will be as well pleased and satisfied with this offer as with any other of our most popular premiums of the past.

We can offer a **thirty-one piece breakfast set of very attractively decorated white china.** The decorations are dainty flowers and gold; an artistic set of dishes for only five subscriptions, or we can give the same marking in a forty-two piece dinner set for seven subscriptions.

The first set consists of six cups and saucers, six plates each, of three different sizes, and one large plate. The second set consists of six cups and saucers, six plates each, of four different sizes, cream and sugar, two vegetable dishes and one large plate.

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A few months ago we mentioned silver thimbles as a premium. We find that it has been one of the most popular premiums ever given by us. We will send a heavy, chased, sterling silver thimble postpaid as a premium for only one new yearly subscription, not your own, at full price. Mention the size when ordering.

Cameras.

After considerable experience we have narrowed down to the giving of one camera for **nine subscriptions.** The Premocette folding camera, one of the smallest and best cameras made by the leading manufacturer of this sort of goods. It fits in the pocket and makes a picture 3¼x4¼. It uses a film pack. Sent by express.

For $2.70 we will enter a new subscription on our list and renew your own for one year, no matter when it expires.

ETUDE FOR THE SUMMER.

During the summer months we offer THE ETUDE for 25 cents for any of the three summer months. There are so many pupils who will stagnate during the summer unless they have something to keep up their interest during the hot summer months. Many teachers avail themselves of this offer and have their pupils subscribe for the three months so that their interest does not die out. We will send any of the three summer months for only 25 cents.

SPECIAL FOR SEPTEMBER "ETUDE."
"The Physical Culture Foundation of Pianoforte Playing."

Dr. W. H. Larson, the editor of *Health Culture*, and one of the most practical and helpful writers upon this subject, has been making a study of the physical culture foundations of pianoforte playing. He has observed most of the great virtuosos of the day and presents the results of his experience in this article, which contains suggestions for exercises for pianists and teachers worth many times the price of a year's subscription to THE ETUDE.

THE EDITOR'S COLUMN
KINDLY INTRODUCE US TO YOUR FRIENDS.

We believe that you will want to tell your musical friends about these issues of THE ETUDE. The July and the August issues are representative of the good things that we have in store for you. If you have a musical friend who has not yet awakened to the advantages offered by THE ETUDE we will be glad to have you introduce him to us through these summer issues. The summer is the time when many magazines use up old material that has accumulated during the past year. We do not believe in treating our readers in that way. We feel that the heat of the summer demands that the material which should go in THE ETUDE should be all the more taking and interesting.

HOW I EARNED MY MUSICAL EDUCATION.

Are you struggling to better yourself? Are you trying to acquire a larger musical experience? Are you obliged to fight privation in order to succeed? If you are, we want to shake your hand, editorially speaking. For if you have the fortitude to continue you will be a very successful musician some day.

The following successful musicians have written articles for us upon the above subject:

Robert Braine.
William C. Carl.
Emil Liebling.
John Phillip Sousa.
Perlee V. Jervis.
Homer N. Norris.
E. E. Truette.

These men have all succeeded artistically and materially. Their relation of the struggles to triumph over difficulties have a romantic interest that will make this series of great value to young musicians. One, in fact, tells of a young man who is acting as a waiter in a cheap New York restaurant; in order to gain a musical education.

THE VOICE DEPARTMENT FOR SEPTEMBER.

Mr. Dudley Buck, Jr., son of the American composer, Dudley Buck, will have charge of the Vocal Department for next month. Mr. Buck has had extensive European and American experience in voice teaching.

ORGAN DEPARTMENT FOR SEPTEMBER.

G. Edward Stubbs, M.A., Mus. Doc., an author of many works on church music, and the organist of St. Agnes' Chapel, one of the most influential Protestant Episcopal churches of New York City, will have charge of the Organ Department for September.

EARNING MORE MONEY.

Every teacher is anxious to raise her earning power. The mere interest taken in music in your community, the larger will be your receipts. No matter how fine a teacher's training might be, she would probably starve in Lhassa or Teheran. You must create musical interest if you want to succeed largely. We want our teachers to realize that every subscriber they gain for THE ETUDE means an increased musical interest and larger financial returns in the future. THE ETUDE is your greatest ally. The premiums that some teachers secure are nothing compared with the greater returns they receive from their pupils.

Very few parents who have their children's interests at heart will refuse to take THE ETUDE if they are properly approached. Look over the list of your pupils. If anyone has not yet taken advantage of the paper, remember that it is to your financial interest and decidedly to the child's educational benefit to induce the parent to subscribe at once. *You will find that pupils who take* THE ETUDE *remain your pupils much longer than those who do not.*

THE ETUDE

VOL. XXVI. PHILADELPHIA, PA., AUGUST, 1908. No. 8.

EDITORIAL

"He who combines the useful with the agreeable, carries off the prize"—Horatious.

WE are just now at the season of the year when the teacher should be searching the fields, the woodlands, the hillcrests, or the seashore for that energy without which the coming season will prove a failure. Health can be maintained by a normal life with a reasonable attention to bathing, eating, breathing, resting and exercise; but we Americans need something more to enable us to keep up with the volcanic activity of our country. We need a kind of energy that can never be found in the city. If your past season has been unprofitable and you feel the necessity of economy don't make the foolish mistake of denying yourself a vacation for you may thereby jeopardize your success for next year. It is remarkable how all one's cares, anxieties and fears seem to fairly evaporate under the bright blue country skies and in the fresh sweet breezes from the fields and hills.

YOUR health should be your greatest consideration at this season of the year. Wagner in his letters to friends describes his frantic fight for health. It was his custom to practice almost every imaginable hygienic method from "cold packs" to a most abstemious diet of hard bread and water in order to attain one glorious day of supreme health in which he might write and produce masterpieces that may last until the end of human existence. Mr. Orison Sweet Marden, who, through the medium of his journal *Success*, has inspired so many young Americans, says:

"I know a young lady who has very marked ability, and when she is in good health, when her spirits are up, she accomplishes wonders; but much of the time she is in poor health, and then her ambition is down, she is discouraged. The result is that she will probably never be able to bring out ten per cent. of her real ability, or to express more than a tithe of the best thing in her.

"Everywhere we see people doing little things, living mediocre lives, when they have the ability to do great things, to live grand lives, if they only could keep their health up to standard.

"Vigorous, robust health doubles and quadruples the efficiency and power of every faculty and function. It tones up the human economy; it clears the cobwebs from the brain, brushes off the brain-ash, improves the judgment, sharpens every faculty, increases the energy, refreshens the cells in every tissue of the body.

"The ambition partakes of the quality and the vigor of the mental faculties; and a brain that is fed by poisoned blood due to vitiated air, to overeating or bad eating, or to dissipation, or a lack of vigorous outdoor exercise, can never do great things. It is pure blood that makes pure thought, and pure blood can only come from a clean life, strong, vigorous outdoor exercise, a great variety of mental food, and an abundance of sound sleep.

"We all know the advantage the man has who can radiate vigor, who has a robust physique. Great achievement is the child of a strong vitality. It can never come from a weak constitution or vitiated blood."

WHAT is the skeleton in your closet?
Is it a consciousness of an inability to play the scales as they should be played?
Is it a weak wrist that makes the execution of octaves a painful farce?
Is it an ignorance of phrasing that humiliates you when anyone "who knows" is listening?
Is it a breaking in of the knuckle joints that renders smooth passage work impossible? Whatever it is find it out and put an end to it. Follow the advice of the old lady who advised a young friend in this manner: "Whenever I know that there is a skeleton in the closet I wait until everyone is out, then I yank the old skeleton out and bury him so deep that I know that I will never see him again." Open up the closets and take out your musical skeletons. They are not half so hideous, so grim, nor so cadaverous as you possibly may think. Trouble, like disease, breeds best in darkness. Don't try to conceal your weakness, expose it to the light of industry and common sense and the rattling of the dry bones which has terrorized you in the past will soon cease.

THE "Professor" is still in existence. He came to see us the other day. His hair was long and his coat somewhat shabby and greasy. Much of his pride was gone—gone with his health and his pocket-book. Poverty was obviously his companion, but he still clung tenaciously to the title "Professor." In past years it had served him well. He had been thus enabled to represent to many people that because he was a "professor" he was therefore able to rank with the greatest of musicians of the day. Just where the title had come from nobody ever knew. Even the professor did not know. He had spent a lifetime aimlessly trying to live up to it. Will he ever discover that this very title is one of the many millstones around his neck, millstones of inefficiency, misrepresentation and charlatanism, which have been pulling him down, down, down through his whole miserable career? The title "Professor" should be employed only by the leading teachers in the foremost educational institutions of the country.

WHAT is the most important personal factor of greatness? Victor Hugo says: "A writer like Tacitus, a poet like Shakespeare, puts his whole organism, intuition, passion, power of suffering, illusions, destiny, being, into each line of his book, into each sigh of his poem, into each cry of his drama. He leaves nothing to chance. Responsibility implies solidarity." Is not this the secret of greatness?

If you have big ambitions, if you feel conscious of latent talent, if you aspire to rise above the ordinary, the mundane, the plebeian, into the realms of the great, you must above all things put your whole being into everything that you do. You must realize your personality. You must comprehend the great truth that it is through the development of this personality that you will attain your goal. Had Gade carved out a style of his own instead of following in the footsteps of Mendelssohn and some of his contemporaries, how much greater he might have become! Speak your own voice, sing your own song, do your own duties and don't worry about the future. Imitating any other teacher, composer, singer, violinist or pianist will never make you great. If you are destined for the Hall of Fame it will be through the development of your own talents. You must be the architect of your own career.

THE increased demand for higher education becomes more and more astonishing. In New York City, where the library system is perhaps more extensively employed than in any other civilized city, the demand for books upon subjects like Psychology, Sociology, Science and Art has increased one hundred per cent. in the last ten years. The demand for superficial fiction has accordingly decreased.

Musicians should be among the first to realize the meaning of this. It means that the world is moving ahead at a marvelous rate. People are thinking better, deeper and broader. They are keen to recognize art values. In districts where these scientific and art books are most in demand the sale of useless bric-a-brac and gaudy furniture is decreasing.

Does your own studio reflect this advance in public taste or are you permitting your competitor to recognize this while you lie safely sleeping upon the comfortable old delusion: "Anything that was good enough ten years ago is good enough now?" This advance will affect the development of musical taste.

As people become better educated they will want better music. Music made by thinking men and women, not dry intellectual forms, but music pregnant with the best in our social and intellectual life.

SHOULD AMATEURS BE GIVEN A DIFFERENT COURSE OF STUDY THAN PROFESSIONAL STUDENTS?

BY EMIL LIEBLING.

This question seems to point to a self-evident conclusion and yet admits of doubt.

Were the amateur satisfied to remain so the solution of the problem would be very simple, but the dilettante of the present day emulates the achievements of the artist, the professional musician and the virtuoso. The genuine amateur, the admirer of art, who follows it without a serious purpose for amusement only, is almost an extinct species, and a glance at the programs of the amateur clubs of the present day suffices to show how totally the lines between amateur and professional have been eliminated.

The records of the Rossini Club of Portland, Maine; the Chicago Ladies' Amateur Club, the Mendelssohn Club of Rockford, Ill.; the Cecilia Club of Grand Rapids, Mich., are strong cases in point and evince the enormous strides which the so-called amateur has made in the art of piano-playing.

If, therefore, any distinction is applicable as to the relative course of study it will confine itself to the real amateur (who cultivates music simply as one of many means of culture, for the home circle, as a resource and solace of her own), who has no ambition to shine before the hydra-headed public, and who is willing to delegate the higher realms of the art to those who make it a life study.

For the purpose of this clientele the regular curriculum may be adjusted without jeopardizing progress. Purely technical work, such as scales, chords, arpeggios, octaves, double thirds, five-finger exercises, etc., so indispensable to the virtuoso, may be restricted to modest proportions; instead of the severely technical studies by Czerny, Cramer and Clementi, the more melodious works by Biehl, Lecouppey, Loeschhorn, Heller and Jensen may be utilized; for Bach study selections from the Bach Album will usually suffice, and Sonata work may limit itself to the popular examples of this form of composition. The great masters can be cultivated in their less ambitious efforts and more accessible works, and an attractive course is found in the writings of Bendel, Bohm, Charles and Benjamin Godard, Nevin, MacDowell, Lange, Bohm, Behr, Grieg, Sinding, Meyer-Helmund, Borowski, Lege, Beaumont, Durand, Levierre, Wilson G. Smith, Blumenschein, Arthur Foote, Lavallé, Giese, Lichner, Krogman, Sydney and Seymour Smith, Bruno Oscar Klein, Porter Steele, Whelpley, Thomé, Chaminade, Streabbog, Loeschhorn, Merkel, Gade, Spindler, Jungmann, Gurlitt, Sartorio, Gregh, Lack, Raff, Reinecke, Ketten, Hitz, Bachmann, Tours, Westerhout, Jensen and many other modern composers. The study of musical form and analysis may be safely dispensed with.

To sum up: the amateur who fain a professional world be must take up the professional's burden with all its arduous technical work, thorough course of studies, a complete system of Bach study, beginning with the Inventions and proceeding through the French and English suites, Partitas and Toccatas to the clavichord, concluding with the Chromatic Fantasia and Fugue; an investigation of his great contemporaries Haendel and Scarlatti follows; later the sonatas by Haydn, Mozart, Beethoven, Schubert and Weber, and so on through Mendelssohn, Chopin and Schumann to Liszt, Brahms and the works of the modern school; always selecting the most exacting problems and most important and profound tasks. On the other hand, it will be sufficient for the amateur whose ambition is wisely tempered with discretion to eschew the heartbreaking drill which is everlastingly the lot of her more greedy sister and to take the easier, though perhaps more devious path to the goal.

"I do not think that through the Scriptures all the fine arts should be condemned, as many would-be theologians do. I want to see the arts, especially that of music, in the service of Him who has given and created it. * * * Children must learn to sing and teachers must be able to teach singing. Music stands nearest to divinity. I would not give the little I know for all the treasures of the world! It is my shield in combat and adversity; my friend and companion in moments of joy; my comforter and refuge in the hour of despondency and solitude."—*Martin Luther.*

THE ENJOYMENT OF MUSIC.

BY H. C. BANISTER.

[The following selection from the works of a noted English musical essayist is unknown to American readers. The writer was professor of harmony and counterpoint at the Royal Academy of Music of London, and at the famous Guildhall of Music. Many of the best-known English musicians of the day were his pupils. He was a prolific, sound and interesting writer, and like Oliver Wendell Holmes, when professor in the Harvard Medical School, Banister had a method of investing dry and dull technical subjects with an interest that reflected his sunny and whole-souled manhood.—The Editor.]

The Taste for Good Music.

There is sentient enjoyment, doubtless physical enjoyment, in the listening to sweet sounds; with this I hardly think it my province to deal, however. And there must be enjoyments which it is difficult to account for, or at all events to explain and to analyze. I myself have been urged to continue playing the pianoforte by a deaf mute, while she sat with her elbow on the instrument, and her head leaning on her hand. She seemed entranced. For if, on the one hand, it be true that a crusty lexicographer, having—as the phrase goes—"no ear for music," defined it as "the least unendurable of noises;" on the other hand, Coleridge is reported to have said: "An ear for music is a very different thing from a taste for music. I have no ear whatever; I could not sing an air to save my life; but I have the intensest delight in music, and can detect good from bad. Naldi, a good fellow, remarked to me once at a concert that I did not seem much interested with a piece of Rossini's which had just been performed; I said it sounded to me like nonsense verses. But I could scarcely contain myself when a thing of Beethoven's followed." And again: "Good music never tires me, nor sends me to sleep. I feel physically refreshed and strengthened by it, as Milton says he did."

The Charm of Music.

One charm, and one element of culture, in a classical education, is that it brings one into contact with a particular type of mind—the Greek intellect, with all its refinement and exactitude, and perception of beauty.

But there is something peculiarly fascinating and interesting in the contact with mind, the reception of communication from mind, by other means than ordinary speech; in listening to what a mind has in so subtle a way, by so subtle a medium, to communicate; it is a revelation of an inspiration. It is a special illustration of the communion of spirits; of the axiom that as face answereth to face in water, so doth the heart of man to man. And if there is peculiar pleasure in perusing literature, as such—apart from information gained, because of the insight into the workings of different sorts, orders, of intellect—there is corresponding delight in receiving similar communication through music, for different orders of genius, by the exquisite means that it furnishes of expressing that which words do not express.

Mendelssohn's Inspiration.

Different orders of mind and genius; for whatever the form of musical composition, different geniuses, expressing very different ideas, and with very different moods, find the various recognized forms sufficiently elastic for their purpose. Whether we term the influence and the condition of mind of a genius when producing a composition afflatus, ecstasy, inspiration, or by any other term of similar import—a truly great composer is not passive, nor so carried out of himself as to lose self-government, the faculty of self-direction, and self-restraint. In the language of medical psychology, ecstasy means a morbid condition of excitement in which hysterically or otherwise the patient is carried out of himself—out of his mind, as we say. But there is no such morbidness in the working of a productive genius. Whatever enthusiasm, and increased activity—the make of mind, the order of intellect, the habit of thought, and the regulative faculty, are all evidenced. When in all the flush of youthful ardor, amid all the surroundings of charming Welsh scenery, and touched not a little perhaps by the softening influences of pleasant feminine society, Mendelssohn wrote the three exquisite little Pianoforte pieces, Op. 16, which he characterized as "three of my best piano compositions," he expressed his buoyant feelings of happy life with most exuberant felicity; the rivulet near the house suggesting the meandering, but genuinely episodical, *Rondino* in a spray of ecremocarpus giving rise to the fanciful fairy trumpets, with revels of the "good folk" in the *Capriccio* in E minor, much more designed and regular in form than many *capriccios* which exhibit less regulated, or rather non-regulated, waywardness; and the perfume of flowers finding musical translation in the *Andante* and *Allegro* in A minor, the major, headed *Rosen und Nelken in menge*—Roses and carnations in plenty. He no more fretted under the laws of form than the roses and carnations that they must in their plenteousness exhibit uniformity and variety; they did not find that their prescribed form hindered them from emitting the delicious perfume symbolized, as Mendelssohn said, by the music arpeggios. In such compositions, then, one has the charming enjoyment of reading the inspired thought of a mind brimming over with genius, but—or, in—under all the influential regulation of scholastic training.

I am not unaware, however, that certain critics have advanced the opinion that Mendelssohn was that which he was, rather as the result of the scholarly training, than from any or much inborn originality; that this training, not so much curbed, restrained, regulated, even to formality, that which would otherwise have been exuberant, luxuriant, new, as concealed the lack of real depth, of profound impulse. To discuss this *dictum*—expressed epigrammatically thus: "Having nothing to say, he said it in a very gentlemanly manner"—is not in my province just now.

I have enlarged a little upon these instances, as illustrating—not as irrefragably, or at all, proving my point—that one enjoys music as an expression remarkably pure and unadulterated, of individual mind, thought, feeling, emotion; in which there is neither the occasion, the temptation, nor the possibility to any concealment or prevarication, only the great mark of power—self-restraint. And disciplined, trained, educated individuality, as distinguished from that deformed individuality which betokens selfishness, the overgrowths which evidence non-cultivation, the unsymmetrical one-sidedness which springs from bias, prejudice, or incomplete development, and unbalanced mind;—disciplined individuality, I repeat, is a most enjoyable study, whether in character or in mental production. As Charles Kingsley says:

Why expect
Wisdom with love in all?—

that is, I take it, not—why expect every one to be both sensible and good? but, why expect the intellectual and the emotional to exist in nice proportion alike in all?

Intelligent Enjoyment.

I need not urge upon you the necessity, if enjoyment of music is to be intelligent, that it shall be analytical. I have had occasion of late to say much upon this matter, that I would fain not enlarge upon it just now. In fact, I am not sure whether the tendency does not prevail a little among musicians who are capable of analysis and of grammatical parsing, to let these admirable exercises of the intellect somewhat interfere with the appreciation of the emotional—I will not say the sentient, but the natural and simple enjoyment of music just as it presents itself. Perhaps not; but at all events, there is some danger of theoretical prejudices and grammatical dogmas coming in ostensibly to guide, really to warp, our judgments, and thereby to stultify our impressionable enjoyment. Untutored people sometimes say—"I do not profess to know anything about music, but I know what I like;" just as Coleridge did in the extract that I quoted. Now I am not quite sure whether musicians can always with a clear conscience and a clear head say that they know what they like. They mix up the question with such pre-conceived notions as to what they ought to like on theoretical, or high art principles.

"All inmost things, we may say, are melodious; naturally utter themselves in song. The meaning of song goes deep. Who is there that, in logical words, can express the effect music has on us?"—*Thomas Carlyle.*

The enthusiastic applause of the public is surely the aim of the musician; bnt true strength and reward he finds only in the applause of those who thoroughly understand and feel with him.—*C. M. von Weber.*

PRIZE ESSAY CONTEST, 1908

CLASS TEACHING VERSUS PRIVATE TEACHING

BY MRS. HERMANN KOTZSCHMAR

Mrs. Hermann Kotzschmar.

Mrs. Hermann Kotzschmar, of Portland, Maine, was born in Sacramento, California, where at the age of seven years she began the study of music. When twelve years old she came east to Portland and studied for years under the well known composer, Doctor Hermann Kotzschmar, whom she married in 1872. Mrs. Kotzschmar has studied with the originator of the Virgil Clavier method of pianoforte instruction, both in New York and London, and also with several of the famous musicians of the continent, including Jedlitzka of Berlin. Mrs. Kotzschmar's greatest success lies in her mastery of the art of teaching young children.

Each year the great number of piano teachers is increased by countless new recruits. To one and all I wish I could individually set forth the superiority of class lessons over private in beginning the study of music as applied to the piano. This being an impossibility, I realize that The Etude, with its far-reaching circulation, will be the nearest approach to the personal voice. I will therefore speak, through its columns, on six reasons why class work offers advantages to both teachers and pupils not to be found in private instruction.

In these days the novice in piano teaching has before her (women generally predominating) a difficult task. To-day the standard for the teacher in music is immeasurably higher than it was twenty years ago. The three T's,—the telegraph, the "trolley," and the telephone,—have brought remote districts in close touch with the city: and country towns, in proportion to their size, are jest as progressive as commercial centers, and demand the best and most advanced ideas.

Undoubtedly a mighty factor in this awakening is the musical magazine, and, as The Etude was the pioneer in this work, so now it leads in all that makes for the highest musical culture.

Granted that the young, or new, music teacher has all the requisites for doing the best teaching, her first and foremost thought is to become *known* as a piano teacher; so this leads naturally to the FIRST of my six reasons.

Surely, if in one hour a teacher can reach a dozen children instead of one, she has set in motion twelve times as many different individual activities, which will all work, consciously and unconsciously, to make her known to the public, and in a far more practical way than advertising in the papers (though I by no means ignore advertising), for each child will speak with authority from personal knowledge.

Securing the Pupils' Interest.

If the teacher is worthy of her high vocation, she will now have, in a very few lessons, the love and abiding interest of her scholars. Children are unerring readers of character; so, if the teacher is earnest and enthusiastic, single in aim to advance her pupils at any cost to herself, the little ones will intuitively feel it, and the parents will generally *realize* with compound interest what their children know, and the number of pupils will soon be materially increased.

Reason SECOND is this: The *class* teacher cannot get into a rut. She has to deal with twelve different mentalities at once. She has to cultivate quickness of thought, of resource, colossal patience. Her imagination will blossom with the beauty of the rose. With twenty-four eager eyes fixed upon her, she must daily strive for clearer explanations, more vivid illustrations.

If young teachers want to *grow* quickly, to broaden and deepen intellectually and spiritually, they should do *class* work.

The THIRD reason is eminently practical. Class pupils almost invariably become private ones, so that the class forms the replenishing element from which the teacher draws her future supply of private pupils.

By having two pupils at the same time, the expense of private tuition is materially lessened. Technical exercises can be done most advantageously together. Sight reading, by means of duet playing, is of incalculable benefit. I invariably have *both* pupils play *both* parts, until each can play both primo and secondo at highest marked tempo.

One of the benefits of having two pupils together in private lessons is that while one is playing an etude, or "piece," the other should be trained to listen discriminately and to make comments (favorable or otherwise), giving reasons for such criticism.

The compositions given to each pupil should be different, although it is highly advantageous to occasionally give to each the same work, as this develops individuality of interpretation; and the teacher should constantly endeavor to have the pupils express individual thought in playing.

While in the foregoing three reasons I have seemed to primarily emphasize the advantages to the teacher, the discriminating reader will readily see that the advantages are equal for teachers and pupils. More and more as teachers grow into the understanding of what teaching really is, of its high mission, they see there is no "mine and thine," for teachers and pupils are one—what benefits the pupil reacts on the teacher, and vice versa. The more the teacher gives, the more she receives; and this rule works exactly the same by inversion.

There is so much to be said in favor of class work for children from five to ten, or even older, that it is difficult to do the subject justice in the three reasons left me.

The Value of Companionship.

One of the most beautiful features of class lessons is the companionship the children enjoy. They have taken up a novel and delightful study,—they share their pleasures with others. If one pupil is quick in reading notes, another may have more agile fingers. A sense of rhythm may not be so fully developed in one as in another—while some one else, having a naturally quick "ear," may excel in realizing accurately tonal distances. All this is most interesting and stimulating to children, and opens wide the door to persistent efforts toward acquiring a well-rounded musical education. Where children have companionship in beginning *new* work, and learn to compare and measure themselves with others, and to concentrate on that which they should learn, the problem of music study is on the high road to solution.

My FIFTH reason makes a practical appeal to parents with large families, or those in moderate circumstances, in this: that class instruction is much less expensive than private teaching. A musical education involves the expenditure of a large amount of money. It is essential that the beginning be made while the child's hand is forming, and while muscles and joints are pliable. This all means that the musical education should be begun at the age of six or seven, and continued for many years. All the first or foundational work is done better, and usually more comprehensively, in class than in private lessons. The little one is led easily and pleasantly: interest is maintained, and, at the winter's close, a good preparation is made for private lessons—all at a cost not exceeding $20.00.

Because parents are not paying a large amount for lessons, they are willing to wait more patiently for results; and what a boon this is to the teacher, only the tried and experienced ones realize!

In all the affairs of life, both of business and of pleasure, certain preliminary preparations are deemed necessary; and surely this rule should apply to the very difficult study of piano playing.

Preliminary Preparations.

It is in the *preliminary preparations* that I give my LAST reason for the superiority of class work over private instruction for beginners. All advanced teachers admit the importance and advantage of pupils gaining some degree of control over the fingers at the table before attempting to use the piano keyboard. In much the same way some idea of tone and tone relationship should be taught by having trained the ear to distinguish between the varying tones of the keyboard before attempting to teach notation. So the sense of rhythm, accent, should be defined from the inner consciousness, and expressed by time clapping and time beating. Then comes the reading of the signs or symbols which we term notes, and which express to the eye what the tone has already told the ear. Following closely, comes the study of scales and their triads. These two should be most intimately associated in the child's first thought of music.

The Tone Masters—their names, their faces, their characteristic music—are important factors in these preliminary preparations. Oh! if mothers but realized what injury they do their children's musical development by their impatience in clamoring for "pieces," before the foundational principles are firmly and thoroughly fixed, they would give way to the teachers' wiser judgment.

The difficulty of doing the work I have outlined in *private* lessons is this: that the average mother almost immediately wants to see *results*—which to her is but another name for "pieces;" whereas, in class lessons, owing to their inexpensiveness, she is more willing to wait.

Of the deep and broad foundation which can be laid in class work, only the teacher who has tried and proved class work can testify. These "preliminary preparations" are far-reaching, and go with the pupil throughout all the years of musical study.

The young teacher must be willing to begin with class work while her knowledge is untried and her experience limited; for she will grow by her constant endeavors—yea, by her very mistakes. Not by notes, not by signs, but by striving to teach the fundamental underlying principles of this divine art, do teachers gain a glimpse of the infinitude of music.

THE MIND AND THE BODY.

BY W. FRANCIS GATES.

Dr. Thompson points out that the education of the mind has its start in the education of the body. Corporeal training has a close relation on mind and morals. Motion centers of the brain when in process of development affect the surrounding portions of that organ. Reymond says: "It is easy to demonstrate that bodily exercises, such as riding and skating, are more truly exercises of the central nervous system of the brain and spinal chord than of the muscles themselves." So, then, it is seen that the routine of the pianist or violinist is doing more for him than he suspects. Owing to the interrelation of the mental, nervous and muscular systems the technical grind through which he puts himself has a vital effect on his mentality.

This continued muscular activity along definite channels can only be produced by the exercise of a strong will. And will is the root of mental, and to a degree, physical life. Sully says: "All practice is a strengthening of volitional power." Close muscular training means, as Dr. Maclaren says, "increase of stamina, energy, enterprise, executive power, and of fortitude." Carrying this beyond instrumental practice, the same is true of all exercise taken for purposes of health and sport. Consequently, it behooves the musician not to despise these things, but use them to his own physical and mental benefit.

False Stories in Musical History

By LOUIS C. ELSON

Fetis defines Music as "The art of moving the emotions by combinations of sound." This is a dangerous half-truth, for it makes no account of the appeal to the intellect that is found in Symphony, Fugue, Sonata, Concerto, Canon, etc. Many people who dwell on the borderland of our art, however, imagine it to be entirely emotional, and too frequently they debase the pathos and sentiment of it into bathos and sentimentality. The so-called "musical novels" only add to this error and pander to the weaker side of musical appreciation.

"Charles Auchester" was the beginning of a long list of ill-balanced eulogies of music and musicians that have spoiled very much good white paper. The musician will always do well to look askance at every musical tale told by a non-musician. Even the most talented poets have slipped when they have ventured on purely musical ground. Shakespeare causes the "Jacks" of the Virginal to "kiss the tender inward of the hand" of the player (128th Sonnet); Browning speaks of "Sixths, diminished, sigh on sigh" (they would practically constitute consecutive fifths!) in his "Abt Vogler," and gives a very wrong impression of the fugue in "Master Hugues of Saxe-Gotha;" Coleridge speaks of a "loud bassoon" as the prominent instrument in wedding music, in his "Ancient Mariner;" and Tennyson makes up a band (in "Come into the Garden, Maud") of "violin, flute, bassoon," a scoring that would set one's teeth on edge.

How audacious the "musical novel" may sometimes become may be shown by a synopsis of one that appeared in a Parisian society magazine as far back as 1837. It is entitled "La Vieillesse de Guillaume Du Fay"—"The old age of William Du Fay"—and may be summarized as follows:

March, 1465—Night in Paris.—Du Fay with some of his pupils is in the street. He absent-mindedly raps at the wrong door and the concierge, Ursula, tells him that within dwells the widow of Vicomte, killed in a duel. The young widow, Helene, is the daughter of Chevrus, the Rebec player; she is poor and has an infant daughter. Du Vieillesse de Guillaume Chevrus well, decides to protect Helene—in spite of the objections of his old housekeeper, Marion. The latter begs Josquin Des Pres, who is a pupil of Du Fay (!), to change his master's decision. But Des Pres himself falls in love with Helene. Six months Helene and her child dwell with Du Fay, when the infant becomes ill. The infant is left in the old master's care. In the midst of a tempestuous night, Du Fay, agitated and senile, manages to set the apartment on fire. The child is burnt badly and dies. Helene goes crazy. She sings old Noels. Du Fay notices that the melody is varied at the repeat, yet can be made to accompany itself. He calls the attention of Josquin Des Pres to this, who had already noticed it. Thereupon the two musicians join in the singing, in canonic style. This at once cures Helene of her insanity—and Josquin Des Pres marries her. The French novelist ends naively with —"Le Contrepoint venait d'être découverte!" Thus was counterpoint discovered!

Another element that breeds false history is the facility with which descriptive names not intended by the composer are attached to many important compositions. These names are not always wrong or misleading, but the musician should know that they do not come from the composer. The "Moonlight Sonata," the "Sonata Appassionata," the "Emperor Concerto," the "Jupiter Symphony," etc., do not come from Beethoven or Mozart, however well they fit the compositions to which they are applied.

But there is another kind of false musical history that has taken much deeper root and has worked much more harm. It is the attaching of spurious tales to certain compositions to enhance their interest. This narrative style has led many semi-musical auditors to crave a story with almost every musical composition. Let us examine a few of the most prominent of these musical forgeries.

Stradella's Prayer.

The tender and expressive "Pieta Signore" ("Stradella's Prayer") is said to have saved the life of its composer. Stradella had fallen in love with an aristocratic lady in Rome and she returned his affection. The high-born brother, fearing the disgrace of his family, hired two bravos (professional murderers) to assassinate Stradella as soon as possible. The assassins proceeded to the church where Stradella was that day to sing one of his own compositions, intending to slay him as he left the church. They were, however, so much moved by the tenderness of the song that when he appeared on the street they not only warned him of the plot but gave him money to escape from Rome.

Not only did this never occur, but "Pieta Signore" is not one of Stradella's compositions. It is supposed to have been written by Gluck, and it bears some of this composer's characteristics, but even this is a doubtful point, and "Stradella's Prayer" will probably always remain an anonymous composition.

The story of another famous work happens to be a quite true tale, but serves to show how easily false history can be made when desired. Hector Berlioz, the great founder of modern program music, was cordially disliked by many of his brother-critics in Paris. His scathing sarcasm, his bold iconoclasm, and his extreme demands in orchestral matters, made him many enemies, who attacked his music, root and branch.

It was about this time that Berlioz discovered an old musical score by an unknown composer. Pere Ducré, which he announced as treasure trove to all Paris. Every one was anxious to hear "L'Enfance du Christ," this new-old cantata. When it was publicly given, in Berlioz's transcription, the critics found traces of Berlioz in some of the numbers, but in the "Chœur Mystique" they discovered medieval music in its best state, and a few even hinted that if Berlioz could write something like that he might indeed have hopes of eventually becoming a composer.

Then came the sweet revenge. Berlioz explained that there was no "Pere Ducré;" there was no medieval manuscript; there was no "musical discovery;" he had written every note of the work himself and he was greatly obliged to the reviewers who had at last given him hearty praise.

There are other pseudo-compositions in the repertoire of to-day. More than one reviewer has gone into ecstasies over Mozart's 12th Mass, and the "Gloria" in this has been spoken of as an excellent example of Mozart's powers. But the fact is that probably Mozart did not write a note of the composition. It is one of the most doubtful works in the catalogue and was perhaps made up of various excerpts from unknown sources.

The Requiem of Mozart also falls partially in this class, for it is known that Sussmayer, his pupil, wrote some parts of it, after the death of the master, in order that the widow might collect the fee for the work. It is not certain what parts the pupil composed, although we may be sure that he did *not* write the double fugue of the "Kyrie." Schubert's "L'Adieu" is also to be placed among the "doubtful compositions," and several other of Mozart's less known works belong to this "index expurgatorius."

False Stories About Beethoven.

Beethoven has also suffered both from false stories and from wrongfully ascribed compositions. The tender little waltz called "Sehnsuchtswalzer" is not by Beethoven but by Schubert. The little Album-leaf which has been called "Beethoven's Farewell to the Pianoforte" is his own, but was by no means his farewell to the instrument which he had glorified. This work is sometimes labeled "Beethoven's Last Composition." This was not the case. Beethoven's last complete work was the finale to the String Quartet in B flat major, Op. 130. This was written in November, 1826, only a short time before his fatal illness. His very last (incomplete) musical thought was part of a string quintet, which he hoped to finish, although very ill.

The spurious story regarding the "Moonlight Sonata" is something that must grieve every thinking musician. That Beethoven found a piano and a blind girl in the woods near Vienna, and that he improvised a sonata, is such a farrago of nonsense that it cannot be too emphatically contradicted.

Yet the sonata (Op. 27, No. 2) has its interesting story, which is quite different from the silly romance above indicated. It may have been a musical love-letter to the Countess Giuletta Guicciardi, possibly even a farewell to her. Her name appears on the first edition, in 1802, and the sonata is dedicated to her. The mysterious and very intense love letters which were found in Beethoven's desk after his death probably have reference to this passion. Even at this time it must have been evident to Beethoven that nothing could come of this hopeless attachment. The question as to whether he voluntarily withdrew his attentions or whether the parents of the lady requested him to cease his suit is still somewhat doubtful, Marx holding the former, Thayer the latter theory. It is fair, however, to suppose that the first movement presents his yearning, and the finale his passion, for the beautiful Giuletta. That Beethoven's somewhat wandering affections crystallized into music is undoubted, and there is reason to believe that in the case of Giuletta Guicciardi his devotion was deep and sincere.

Schumann's "Warum."

Perhaps the most impudent and far-fetched story that has been saddled upon a musical composition is the one which is too frequently narrated in connection with Schumann's exquisite question in tones, entitled "Warum"—"Why?" Schumann was deeply in love with Clara Wieck, and the father of Clara vehemently opposed the marriage, while Clara herself devotedly returned Schumann's affection.

Starting from this perfectly true premise, the story-teller states that after long separation the young lover wrote this tender question on a sheet of music-paper and sent it to his Clara. She read it over and knew at once its purport. "Why must we suffer? Why must we be apart?" She wept over the manuscript, and then carried it to her stern parent, who was also melted to tears and sent at once for Schumann and said, "Bless you, my children!"—and they lived happily ever afterwards.

This is all very pretty, but is made out of the whole cloth. Schumann was much attracted, in 1837, by a young Scottish pianist, Miss Robena Anna Laidlaw. There was close friendship and much mutual sympathy between the two. They chatted together, they rowed together, they went on walks together. He even suggested that "Anna Robena" would sound more musical than "Robena Anna," and suggested changing the order of her names, which she did.

There was high respect on the one side and admiration on the other in this intercourse. The lady afterwards married, and as Mrs. Thomson held a high position in England and Scotland. It was to her that the set of "Phantasie-stücke," of which "Warum" is No. 3, was dedicated. In order to thoroughly settle this "Warum" story we will quote Schumann's letter regarding the work. He writes Miss Laidlaw:—

"The time of your stay here will always be a most beautiful memory to me, and that this is true you will soon see in eight 'Phantasie-stücke' for pianoforte that will shortly appear bearing your name on their forehead. It is true that I have not asked you for permission to make this dedication, but they belong to you, and the whole 'Rosenthal,' with its romantic surroundings, is in the music. 'Phantasie-stücke' will be ready by the end of September. How, and in what way shall I send them to you?"

After this the letter goes on to chat about friends and begs a reply to be written in English. All this occurred in 1837. Schumann won his Clara in 1840. He won her by a lawsuit in which he proved that he was of good reputation, had a reasonable income, that both the lovers were of legal age, that there was no valid ground for Friedrich Wieck to oppose their marriage. The court ordered the father to cease his opposition to the match.

The story of the deep affection of this famous pair, of the loyalty and devotion through months of trial, of the efforts of Schumann to earn money and position for Clara's sake, is eloquent and pathetic enough in itself. It needs no bolstering by any story about a tear-stained and very damp "Warum."

"Weber's Last Thought."

One other composition that has been very much used in all kinds of variations may be alluded to in this essay, since it is parading under false colors. "Weber's Last Thought," or "Weber's Last Waltz," was not his last thought, nor his thought at all, since it was written by Reissiger. There was some justification for the title, however.

When Weber was discovered dead in his bed in London they found this waltz in manuscript among his papers. Naturally every one thought that it was the dead master's last composition. After it had been published as such, C. G. Reissiger, the German composer, proved that it was his own composition. In a letter to the composer Pixis, Reissiger writes: "I played the little composition to Weber and his wife just before the former went to London. They urgently desired a copy of the work and I therefore wrote it down for Weber, who took it with him to England. Its discovery among his papers is probably the reason that the work is ascribed to him."

This was an innocent and, perhaps, unavoidable error. Far less excusable are some of the false stories recounted and exposed above. It is said that "a lie will travel around the world while truth is getting on its boots;" nevertheless truth does generally overtake the falsehood at last. It is possible that some of the facts which I have given will cause the false stories of musical history to be somewhat less frequently cited in musical club papers and in musical lectures than they are at present.

IMPORTANCE OF MUSIC IN THE HOME LIFE.

BY E. R. KROEGER.

Youth is the period of susceptibility. The child mind is as impressionable as wax, easily retaining recollections unconsciously. Events occurring in childhood, apparently trivial, linger in the mind for many years. The knowledge obtained at school is that which remains with its possessor during life. The influences of home life upon the child mould its character and tastes. A happy home, wherein love governs its inmates, has this quality reflected in all. An unhappy home has its effects marked upon all who dwell in it, they even showing upon their facial expression and in their voices. All homes should be something more than a shelter from disagreeable weather, and a place in which to sleep and to eat. Courtesy, consideration, deference, are as requisite as love.

There should also be a centralization of taste in art, literature and music. The members of the home circle should gather together one or more evenings a week for the cultivation of better taste in those matters which make life something more than merely fulfilling necessary duties. Reading standard literature aloud, and asking for comments from all the listeners, should be encouraged. Examinations of reprints, etchings and photogravures of great works of art and architecture, with explanations of them, are valuable in giving ideals, as well as acquainting all with these master productions. And let music play an important part in the evening gatherings. It may occasionally be employed for entertainment only, and thus bring all close together in a feeling of good fellowship. But something more serious should be the usual program. Brief talks concerning the lives of the great masters could be made, and those who are studying the pianoforte, the violin or violoncello, or singing, could illustrate.

It would not be necessary to select the most difficult works to show a composer's individuality. Beethoven's Bagatelles are as truly Beethoven as are his Sonatas or Symphonies. There are many simple arrangements published in good editions of the great compositions of the masters which could easily be prepared. By devoting an entire evening to one composer, the members of the household could thus become fairly well acquainted with his life and his style. A good likeness would serve to impress upon their minds his appearance. In families where pianolas, piano players, æolians, orchestrelles, etc., are found, it is a very easy matter to secure rolls of one composer's works from the manufacturers or their agents, and to have elaborate compositions as well as simple ones. These mechanical devices may be numbered among the most valuable factors of musical education to-day. In the writer's own experience, he has witnessed a distinct advance in musical taste in several instances due to the possession of these instruments. The rolls first received in the cases referred to were cheap comic opera and "rag-time" tunes. Before long, they were replaced by a better class of pieces, such as the "Poet and Peasant Overture." Lange's "Flower Song," etc. Later Handel's "Largo," Mendelssohn's "Spring Song" and Schubert's "Serenade" were played. The Overture to "William Tell" was followed by the Overture to "Tannhæuser." Movements from Beethoven's Symphonies, and pieces by Chopin and Schumann, soon followed.

The children heard this music, and even manipulated the instruments. One little fellow whistled Bach's Gavotte in G minor, and another sang Wagner's "Evening Star." While the taste for music of a purely entertaining character was probably not entirely lost, yet there was cultivated a taste for music vastly better. Two gentlemen, in the writer's acquaintance, were moved to subscribe for season tickets to the Symphony Orchestra concerts through their experience with mechanical piano-players.

Personal Accomplishment Always Preferable to Mechanical Players.

Of course when there is an accomplished pianist, violinist or vocalist in the household, the condition is still better. All are drawn together sympathetically through the medium of a potent individuality whose interpretations will absorb the attention, and whose explanations will enlighten. Especially absorbing are informal talks concerning well-known operas and oratorios, with musical illustrations. Intelligently done, these never fail to interest. Children as well as adults will pay the closest attention on such occasions. An illustration of this statement will suffice. One winter, a certain family had Wagner's "Ring of Nibelungen" for analytical performance. The children were so eager that they could hardly wait from one evening until the next. They hung breathlessly over the adventures of Siegfried and Brunnhilde, and were fascinated by the doings of the Rhine maidens, the giants, the Nibelungs, and the gods. At the close, they could name all the principal leading motives, and were quite conversant with the major and minor facts of the story. While, of course, the story held their attention, yet the magical music unconsciously entwined itself around their affections, and they became real Wagner lovers. Other music-dramas by Wagner and operas by Italian and German composers have since been given in the same way and with similar results.

The playing of duets is another most helpful manner of developing a love for good music, and at the same time improving rhythm and sight reading. Much good music has been written by leading composers for four hands, and there are published excellent arrangements of symphonies, string quartets, excerpts from operas, etc., which are highly attractive. Those in the family who are studying pianoforte playing can give much pleasure to themselves and the others by occasional duet playing. If one studies the violin or the violoncello, there are the beautiful sonatas for these instruments with the pianoforte by such masters as Haydn, Mozart, Schubert, Beethoven and noted modern composers which contain truly lovely music. Trios or quartets made up, probably, with the assistance of outsiders are unquestionably the most influential means of improving musical taste. The greatest masters have given us some of their divinest inspirations in this form. "Once a quartet player, always a quartet player." No kind of weather is sufficiently inclement to deter members of a quartet club from playing on the usual evening. It has a fascination hard to define.

Vocal Music in the Home.

The vocal side of music also can play a large part in the home life. Possibly it has even a deeper influence upon the members of the family in linking them together than instrumental music. When the children are quite young, it is a great pleasure to have them go through their kindergarten songs, with all the appropriate gestures. Later, their school songs afford equal delight, especially when sung with zest and interest. College songs, with their fun and rhythmic swing, are so exhilarating as to cause all to "join in the chorus." Those of the home circle, who are studying serious songs, can give the greatest pleasure in singing such beautiful numbers as Schubert's "Serenade," or "Haidenroeslein," Jensen's "Marie," Grieg's "Ich Liebe Dich," Brahms' "Lullaby," as well as some of the lovely Scotch or English ballads.

Our American composers, also, have written some very charming songs which can be easily learned, and which will appeal to all. Very melodious duets by Mendelssohn, Rubinstein or Dvorak can be sung when there are two in the family who sing. Vocal trios and quartets are plentiful, also, and serve to give variety to the evening's entertainment.

In all such ways, the taste becomes cultivated, and appreciation and knowledge of good compositions extended. Family ties are tightened by intimate musical association. In after years, these recollections form a source of great satisfaction and pleasure. One looks back over the vista of years, and recalls the manner in which, perhaps, one member of the family (now gone to his last repose) sang, for instance, Schubert's "Der Wandern," or another (also resting in Paradise) played a movement from a Mozart or Beethoven Sonata, and tears come to the eyes involuntarily. But they are not tears of remorse or regret. They are tears of comfort and happiness, for very likely in no other way is the individuality of the departed one preserved so potently as in the remembrance of these musical moments of days gone by.

THE TEACHER WHO PLEASES.

It rarely happens that a teacher who is successful has a sour crabbed disposition. Yet, many teachers seem to go on manufacturing a kind of acerbity that they confound with strictness and thoroughness. If you happen to be one of this kind you should realize that you are not likely to meet popular favor until your acidity is neutralized by the alkali of the "milk of human kindness." If you have a tendency to make caustic slurring remarks simply because your little pupil has failed to play a legato scale with smoothness or because the tiny finger joints fall in; if you find that you continually complain because the little one fails to put the same "expression" into a Bach invention that you have learned to expect from a previous performance of the more interesting Schumann "Kinderstücke;" if you find that you greet your pupils with a worn impatient glance and give them the impression that you are glad to see them go, do not wonder that success has not smiled upon you.

The teacher who pleases does not have to worry about his income. The ability to please can be cultivated but it must be sincere. Children penetrate hypocrisy in a marvelous manner. It is much the same in every other line of human endeavor. A recent writer in *Success* says:

"If you wear a bulldog expression, if you go about looking sour and disagreeable, you must not wonder that you are not popular. Everybody likes pleasant faces. We are always looking for the sunshine, and we want to get away from the clouds and gloom.

"If you want to be popular, you must assume a popular attitude, and, above all, you must be interesting. If people are not interested in you, they will avoid you. But if you can be so sunny, and cheerful, helpful and kind, if you can fling sunshine about you in every direction, so that people will cross the street to meet you, instead of trying to avoid you, you will have no difficulty in becoming popular.

"The great thing to draw people to you is to make them feel that you are interested in them. You must not do this for effect. You must be really interested in them, or they will detect the deception.

"Nothing else will win the heart of a young person to you so quickly as making him feel that you take a genuine interest in what he is doing, and especially in what he is going to do in the future.

"If you avoid people, you must expect them to avoid you; and if you always talk about yourself you will find that people will move away from you. You do not please them. They want you to talk about them, to be interested in them.

"The power to please is a great success asset. It will do for you what money will not do. It will often give you capital, which your financial assets alone would not warrant. People are governed by their likes and dislikes. We are powerfully influenced by a pleasing, charming personality. A persuasive manner is often irresistible. Even judges on the bench feel its fascination."

MUSICAL EVENTS IN THE OLD WORLD.

BY ARTHUR ELSON.

THE appearance of Sibelius to conduct his third symphony at a London Philharmonic concert has now brought forth an appreciation of that composer in the International Musical Society's journal. This symphony shows the composer's usual austerity, but gives evidence of real genius as well. Dedicated to Granville Bantock, it won only a fair success when tried on the English public. The reviewer calls it the usual Sibelius mixture of light dance-rhythm, chanting ballad, and heroic war-song, wrought into a texture of marvelous depth and subtlety. The first movement is rather daring in structure, yet follows the sonata form fairly well. Then comes essentially a strophic ballad, while the finale, after a short prelude, presents an inimitable song of war and strife.

The critic claims a high place for Sibelius because of his worthy musical ideas, but admits that they are obscured by dull orchestration. He cites Liszt as gaining the maximum of effect from vapid themes by brilliant instrumentation. Debussy, he claims, is all orchestration, just as the cheshire cat became all grin and no substance. Schumann, on the other hand, often spoiled noble music by dull scoring; and Sibelius does the same. The string passages of this symphony are notably low in tessitura, being almost wholly confined to the first position, and the violins are so often silent that the work becomes a study in woodwind and brass. It is so lacking in *élan* that Whistler would probably have termed it a Symphony in Gray. Yet the writer calls Sibelius the coming man of the North, now that Grieg is dead. When we consider the glorious strength of Glazounoff, or even in lesser rank, the melodic freshness of Sinding, it would seem as if Sibelius had still a noticeable distance to come, before reaching his goal.

New Faust Music.

A recent Goethe celebration at Weimar consisted of a performance of "Faust," arranged by Karl Weiser, with incidental music by Weingartner. In America the opera-goer is apt to overlook the fact that "Faust" consists of two parts, and has something more in it than a pair of lovers, a garden, a duel, and a devil. Both parts were given, on two successive evenings, and great was the enthusiasm therefor. Weingartner's music, though at times somewhat lacking in invention, is rated as dignified beyond that of all previous "Faust" composers.

In the first part a realistic number is the scene in the witches' kitchen, where the boiling of the cauldron, the meowing of the cats, and the entrance of the witches themselves are duly portrayed in the orchestra. Most of the Gretchen scenes are left without music, and even in the "King of Thule" Zelter's earlier setting is introduced. Weingartner enters again in the scene before the church, and Valentine meets his doom with an orchestral climax in the doric mode. The instrumental revels of the Walpurgis Night are characteristic, though somewhat trivial.

Part II begins with an effective prologue, and the song of the spirits wins well-deserved admiration. The Helena music is also noteworthy, while the Classical Walpurgis Night is built up into a broad tone-picture. Gentler in style is the Euphorion music, while the Chorus Mysticus forms a finale of expressive tenderness. As a whole, the work is well worthy of its great subject.

"A Notable Festival."

The annual German Tonkünstlerfest (Op. 44 of the society), took place this time at Munich. Hermann Bischoff's "Tanzlegenden" came early in the proceedings. Klose's "Ilsebill" followed, a fairy opera that leans to symphonic effects. Max Schillings' "Moloch," which ended the stage proceedings, brought in scenic display and grandiose orchestration. Paul von Klenau contributed a symphony in F minor, refreshingly free from program or problem. Another work in the same form came from the Dutch composer Jan van Gilse, who has put himself publicly on record in protest against the program idea. But this symphony (his third) was called "Erhebung," and had a soprano solo, a state of things rather inconsistent with the no-program theory.

Hausegger, the melodious, the inspired, presented "Sonnenaufgang," a "Song of Freedom," after Gottfried Keller, with mixed chorus and orchestra. "Der Goldene Topf," by Josef Krug-Waldsee, was a fantastic symphonic poem based on a tale of Hoffmann. In the same form was Karl Bleyle's gloomy "Flagellantenzug." Ernest Schelling was represented by a Suite Fantastique for piano and orchestra. The second part of the "Mass of Life," by Fred Delius, bore witness to the high position already attained by that English composer. The chamber concerts included an octet by Marteau, string quartets by Lederer and Pottgiesser, piano pieces by Walter Braunfels, and songs by Kämpf, Schindler, and Vollerthun.

RIMSKY-KORSAKOV.

Russian Music in Paris.

The Russians have captured Paris! Moussorgsky invaded the Opéra, where he was received with acclamations, while Rimsky-Korsakoff took the Opéra-Comique by storm. In the former, "Boris Godunoff" was given with admirable setting and an excellent cast, Challapine in the title rôle being especially worthy; while at the latter theater "The Snow Maiden" was greeted as the greatest success for years.

Boris Godunoff, we gather, is a candidate for the czarship, and is offered that position by the delegates from the Russian convention. He has committed the trifling indiscretion of murdering Dimitri, the rightful heir, but decides to accept, and places himself in the hands of his friends. The monk Pimenes tells Otropiew of the murder, but before the latter can make use of this in the opposition press, Boris is crowned with honor and glory, at the Kremlin, and the first act ends.

Otropiew is in love with Marina, whom he woos at the castle of Sandomir. She persuades him to pose as Dimitri, claim the crown, protest the credentials of the delegates, and get the Democratic members of the Douma to impeach Boris. The latter is living happily in the bosom of his family, but this news overwhelms him, and he sees visions of his murdered victim. In the third act, the false Dimitri rouses the populace; but he is finally condemned by the Douma. Boris, however, has been driven mad, and dies a raving maniac.

The music to this episode from the bloody page of Russian history is clear, fluent and full of national color. The coronation is grandly handled, while the fury of the mob furnishes another strong scene. In more quiet vein are the love duet and the affecting family scene, while the ravings of Boris are powerfully portrayed.

"The Snow Maiden" has for its title rôle the daughter of old Winter and the Spring Fairy. She cannot feel love, but is nevertheless charmed by the shepherd Lel. He forsakes her chill beauty for a more earthly love. This rival, Koupava, had been betrothed to Misguir, but the latter had left her on seeing the Snow Maiden. These troubles come before the king, but the Maiden demands of her mother the power to love, and in the warmth of passion her snowy frame melts away.

The work is naturally melodic in effect—perhaps a trifle long for its simple subject, but everywhere charming. Especially attractive is the tale of the Snow Maiden, in the prelude, told to the birds by the Spring Fairy. Other beautiful numbers are the Shepherd's Song, the Snow Maiden's aria, and the duet with the king. Here, again, are many lovely song effects of the daintiest character.

Important New Music.

In Germany, Humperdinck is remodeling his "Königskinder" for a New York production. Paris is applauding Reynaldo Hahn's symphonic poem "Prométhée Triomphant." In Barcelona, Pedro "Glosa" won a triumph at the festival of the *Catala*. It is a large work, a "Fête Jubilaire" orchestra, soloists, choruses and organ. In Switzerland, Gustave Doret gained success with his "Vierriette," while "Les Jumeaux de Bergame," by Croze, was well received in Brussels. In Italy Don Giocondo Fino is rivalling Perosi with oratorio, "Naomi and Ruth."

Financial developments intervene. Sonzogno and others are forming a theater trust in Italy. Argentina to prevent good singers from leaving the United States. Norway refuses to pay Svendsen the musical pension that Grieg held. his fellow musicians have agreed to give him anyway. Sweden imposes a tax of five per cent. the gross receipts of foreign singers, evidently fearing vocal music as an infant industry.

In England, Ethel Smyth complains that no theaters will not give English operas, even though they are often performed in Germany. But her Cornwall work, "The Wreckers," already given in concert form, bids fair to be a great success. Cast in the continuous style we call Wagnerian, it abounds in pleasing effects. Rosa Newmarch, in an interview, says there is no really distinctive English folk-song, and no English music is to be expected. Gerald Cumberland rates William Wallace and Dr. Walford Davies as the only distinctively British composers to-day. A London paper says that the chorus at the Franco-British Exposition "sang a madrigal" "unaccompanied music." This is even more radical than composing songs without words.

RIMSKY-KORSAKOV.

(1844-1908.)

ONE of the most noted of Russian composers of our day closed his eventful career June 21. In 1861 he attracted the attention of Balakirev. Kimsky-Korsakov (frequently spelled Rimsky-Korsakoff) was born at Tikvin, (government of Novgorod), Russia, May 21, 1844. He was originally intended for the naval service, and pursued education was obtained at the Naval Institute of St. Petersberg. His love for music, however, became very strong and he was fortunate in having secured pianoforte instruction from fine teachers. In 1861 he attracted the attention of Balakirev, who although a self taught musician was a master of great musical ability and one who was highly respected and admired as a pianist, composer and conductor.

Rimsky-Korsakoff produced his first symphony in 1865. Shortly thereafter he was appointed professor of Composition and Instrumentation at the famous St. Petersburg conservatory. In 1873 he became inspector of the Marine Bands of Russia. In 1874 he became director of the free school of music at St. Petersburg and directed many concerts. In 1886 he became conductor of the Russian Symphony Concerts.

He composed several operas, which are well known to the American public through orchestral selections occasionally performed by our leading symphony orchestras. His symphonies, overtures and concertos are quite frequently heard in our large cities. His music is characterized by great beauty, exotic, melodic charm and remarkable effects in instrumentation.

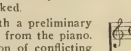
"ONE must have associated with men of genius to comprehend how their conversations influences the development of our peculiar ideas, but the lessons of their experience and be established by their general conclusions."—*Chas.*

Conflicting Rhythms

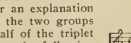
By FREDERIC S. LAW

ONE of the most perplexing things for the teacher to teach and for the pupil to learn is the playing together of conflicting rhythms, such as two against three, three against four. These and more extended rhythmic irregularities abound in modern music, but only the former will be considered in this connection. If these are mastered the student will hardly find the larger and more intricate groups of insurmountable difficulty; they are, indeed, the sole means by which the latter may be successfully attacked.

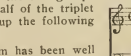
I have found it best to begin with a preliminary training of the rhythmic sense away from the piano. For instance, take the most common of conflicting rhythms—two against three. First let the teacher and pupil together clap hands in the following rhythm at a tempo of about ♩ = 60:



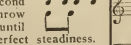
until the latter has acquired perfect freedom in going from one to the other. After an explanation of the mathematical proportions of the two groups to each other, that is—one and a half of the triplet notes to one of the eighths—take up the following figure:



When this rhythm has been well established, let the teacher clap in eighths, the pupil still continuing without change thus:

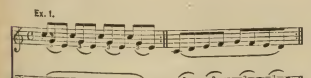


The syncopated effect of the second eighth will have a tendency to throw him out, but both must continue until the two figures are given with perfect steadiness. As an aid to this the much-despised "and" may be called into service, *e. g.*, "one, two *and* three," the *and* marking the entrance of the second eighth. Then tie the second sixteenth to the first so that the figure becomes practically a triplet, and the strokes will be heard in the desired relation:



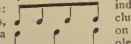
After the pupil can execute the triplet with precision, let him take the eighths while the teacher claps the triplet. If his rhythmic sense is strong he may even essay to combine both groups himself by tapping them together, one in each hand; but this is rather difficult and generally better deferred until they have been worked out at the piano. In doing this the simplest possible technical figures are best, something which the fingers can execute almost automatically, so that the attention may be concentrated on the chief point at issue. I find the following exercises to bring the desired result with but comparatively little difficulty, though others similar in character can readily be devised: (Ex. I.)

Ex. 1.

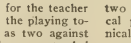


In this way the problem is reduced to its simplest terms and the correct rhythms secured without the distraction and confusion which are almost inevitable in attempting to put them into execution on the piano itself at the very first.

In attacking relations more complex than those of twos and threes I adopt a different plan. When it is a question of larger groups the mathematical proportions involved become so much more intricate that it is simpler and easier to disregard them entirely and to combine them by trusting to the unifying effect of the accent which they have in common. Thus in the case of three against four the common multiple is twelve. This calls for a division of each triplet note into four equal parts and each sixteenth note into three:



Though some authorities advise this, it will be readily seen that such a scheme is far more complicated than the multiple of six used in the case of two against three, *e. g.*:



The most practical plan is to take in each hand a technical group having a strongly marked accent which is always given to the same finger, and after practicing them separately to combine them, concentrating the attention on the accent and ignoring the remaining notes so far as possible, thus: (Ex. II.)

Ex. 2.

Afterward the arpeggio may be carried through its various positions, *e. g.*: (Ex. III.)

Ex. 3.

Chopin's "Fantaisie Impromptu" is probably the most familiar example of this rhythmic peculiarity. This work can hardly be mastered in any other way than by study of the coincident accents common to both groups. Less known is the same grouping in his beautiful posthumous étude in F minor, in which it is reversed, the fours being given to the left hand and the threes to the right. Another posthumous étude, the one in A flat, gives practice in the playing of two against three. Many similar irregularities can be found in Chopin, *e. g.*, three against five in the two nocturnes, Op. 32, No. 2 (A flat), and Op. 55, No. 2 (E flat), and in the latter, seven and eight against three, seven against six, etc. He developed this species of ornamentation, which had been previously employed by Hummel and Field; he gave it warmth and a more intimate character by a subtle infusion of chromatic and enharmonic elements. What Liszt in his biography of Chopin calls "minute groups of interpolated notes, which fall like a colored dew upon the melodic figure," makes the formal arabesques of the older masters seem cold and artificial.

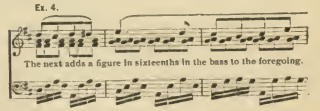
Mendelssohn's "Song Without Words" in E flat, No. 20, is an admirable study in the playing of two against three.

Still more ingenious is Saint-Saëns' "Étude de Rhythme," Op. 52, No. 4, in which he dissects this particular difficulty, so to speak, and adds to the perplexity of the student by continually shifting the even and the uneven groups from one hand to the other. It is also exploited in Grieg's "Notturno," Op. 54, No. 4, with the additional characteristic peculiarity of syncopation in the accompanying triplet groups. Since the eighths and triplets are often assigned to the same hand, the resulting hardship to the player can be readily imagined.

The most complicated rhythmic construction, however, of which I have any knowledge is a little known étude by Ferdinand Ries, the pupil and friend of Beethoven. I found it in Damm's "Weg zur Kunstfertigkeit," a remarkable anthology of studies that I had had for years, but there were no indications of opus or number, nothing to give a clue to its origin. It was a gratification, therefore, on reading the German edition of Schumann's complete writings, mainly reviews from *Die Neue Musikalische Zeitung*, to come across a mention of this particular study, with which I shall close after giving a few extracts from the work itself. It seems worth while to do this in view of its originality and uniqueness of structure.

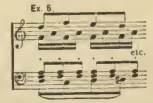
It is built up on a melody of sixteen measures, which is first given in simple form and then repeated four times, each time with a new rhythmical figure. The first variation is the introduction of triplets, the bass keeping its original movement in quarter notes: (Ex. IV.)

Ex. 4.



Then the theme is inverted and with its accompanying triplets appears in the bass, while a counter melody accompanied by sixteenths takes its place in the treble. (Ex. V.)

Ex. 5.



This is bad enough, but it is exceeded by the next variation, which shows the melody in its normal position accompanied by sextolets, while the bass moves in eighths and sixteenths.

The coda is short, but contains still further complications in the shape of triplets and quarter notes in the bass against sextolets and eighths in the treble.

It was in 1836 that Schumann wrote the following:

"I remember with pleasure the day, more than ten years ago, when this set of studies (Six Exercises, Op. 31, by Ferdinand Ries) first fell into my hand. They all seemed formidable, insurmountable, particularly the one in D, in which eighths, triplets and sixteenths are built up one over the other. My teacher remarked that it was ten times easier to compose it than to play it, but I did not fully understand him at the time. Now, so far as the difficulty is concerned, I have changed my opinion of these studies; my esteem for them, however, has remained the same."

MUSICAL LIBRARIES.

THERE is a musician located in a comparatively small town in the northern part of New York State who has been unusually successful as a teacher. Most city musicians would refer to him as "buried," "immured" or "lost in the woods." That is a pleasant little way that city musicians have of patronizing their country brothers. This musician, however, was anything but "buried." He conducted his professional work in such a way that the pupils began to realize that they had advantages they could not secure from teachers in many large cities. The "buried" teacher also soon came to a realization of this and he accordingly raised his rates until they were on a par with those charged by the best teachers in the nearest large city.

One of the advantages this teacher offered to his pupils was a remarkably excellent free lending library of standard musical books and standard musical classics. His music was carefully bound with strong paper covers and was catalogued by the card-record system so that he could lend a pupil a piece without any risk of not having the piece returned through neglect to remind the borrower. The music teacher should take a pride in possessing a really good library. If you do not already boast of one you should at once devote a part of your monthly earnings to its acquisition. Start with a few choice volumes of favorite works and with the habit once started you will soon be amazed how many useful works you will acquire and at the same time the expense will be hardly noticeable.

PIANO LESSONS BY GREAT MASTERS

BY EDWARD BURLINGAME HILL

V—FRANZ LISZT

In the preceding papers of this series, an attempt has been made to trace the consistent growth of technique and interpretative perception as exemplified in the works and the individual performance of the commanding masters of each period. The successive influences of Couperin, Rameau and Emmanuel Bach, representing the early instrumental epoch; the classicists, Haydn, Mozart and Beethoven; the romanticists, Mendelssohn, Schumann and Chopin, have been considered in turn. If composers of lesser talent were dismissed with a passing mention, in spite of their evident contributions to the advancement of pianistic art, it was owing to the necessity of limiting this brief discussion to the chief figures of each period rather than to follow this progress step by step.

In Franz Liszt we have not only the most important figure among pianists in the nineteenth century, but a universal genius, who summed up in himself the whole development of piano playing since the invention of the instrument. While it will be impossible here to trace his evolution as an artist, and even to mention the most striking events of his broad and unparalleled career, it is significant to note that, as a boy, the foundation of his training was received from Carl Czerny, himself a pupil of Beethoven. And inasmuch as Beethoven was himself an avowed disciple of Emmanuel Bach, that Liszt derived his pianist pedigree from the very sources from which piano playing sprang.

Furthermore, Liszt's comprehensive mastery of piano technique, his unsurpassed contribution to its development is so extensive and so thoroughly recognized as to need no further expansiveness on the subject. At the same time, extraordinary as his achievements were in this direction, they pale before the splendor and transfiguring eloquence of his power as an interpreter. It is this double capacity as technician and revealer of the intimate message of music that makes his mission so compelling.

Early Descriptions of Liszt.

A fascinating account of Liszt as a youth is given by Wilhelm von Lenz (the celebrated author of "Beethoven and his Three Styles," etc.), in his volume "Great Piano Virtuosos." While picturesque and readable to a degree, von Lenz is not always accurate, but the personal flavor is undeniably there. Describing his first visit to Liszt at Paris, in 1828, he says: 'In Liszt I found a pale, haggard young man, with unspeakably attractive features. He was reclining on a broad sofa, apparently lost in deep reflection, and smoking a long Turkish pipe." Liszt's most authoritative biographer, Lina Ramann, declares that Liszt did not smoke at this period of his life.)

"Three pianos stood near. He did not make the slightest motion when I entered—did not even seem to notice me. When I explained to him, in French—at that time no one presumed to address him in any other lahguage—that my family had sent me to Kalkbrenner, but that I came to him because he dared to play a Beethoven concerto in public—he seemed to smile; it was, however, like the glitter of a dagger in the sunlight." Liszt asked von Lenz to play to him, and for the purpose of trying his mettle directed him to a special piano made with an incredibly hard action. Von Lenz began Weber's "Invitation to the Waltz." "Liszt immediately asked: 'What is that? That begins well.' 'I should think it did,' I answered; 'that is by Weber!' 'Has he written for the piano too?' he asked, astounded. 'Here we only know his "Robin des Bois" (a mangled version of "Der Freischutz"). 'Certainly he has written for the piano, and more beautifully than anyone else,' was my equally surprised answer. 'I carry in my trunk,' I continued, 'two polonaises, two rondos, four variation numbers, four sonatas; one of the sonatas, which I studied with Veinrstaedt in Geneva, contains the whole of Switzerland, and is inexpressibly beautiful—in it all lovely women smile at once—it is in A flat major—you can't imagine how beautiful it is; no one has written anything to compare with it for the piano, believe me.' I spoke from my heart, and so convincingly that Liszt was strongly impressed.

"Presently he said in his most winning tone: 'Please bring me everything you have in your trunk, and for the first time in my life I will give lessons—to you—because you have introduced me to Weber's piano music, and because you did not allow yourself to be discouraged by the hard action of this piano.'" * * *

Von Lenz continues at too great length for quotation to describe his lessons with Liszt. He brought him the "Invitation to the Waltz" and the A flat major sonata. Liszt was delighted with these pieces. He analyzed them; picked them to pieces technically, tried all manner of varieties of phrasing, in a word assimilated them technically and interpretatively with the searching comprehension of a genius. Here again Lina Ramann asserts that Liszt knew at least two sonatas and the concert-piece with orchestra by Weber *before* he came to Paris. Thus much of the romance of von Lenz's account evaporates, but doubtless he may have shown Liszt pieces by Weber which he had not known before, and fanned his enthusiasm for Weber into a more ardent flame. Throughout his life Liszt's partiality for Weber was pronounced, and his editions of Weber's piano works testify abundantly to his sympathy and appreciation of that master's brilliant and poetic romanticism.

Miss Amy Fay's Notes.

By far the most discriminating account of Liszt as a teacher is that given by Miss Amy Fay in her entertaining book "Music Study in Germany." This series of letters has not only gone through many editions in the United States, it has been translated into German, and recently it has appeared in a French version with an introduction by the eminent composer, Vincent d'Indy.

At Miss Fay's first "lesson" with Liszt she brought him Chopin's D minor sonata, and his attitude toward his pupils was well indicated in her description. "Nothing could exceed Liszt's amiability, or the trouble he gave himself, and instead of frightening me he inspired me. Never was there such a delightful teacher! and he is the first sympathetic one I've had. You feel so free with him, and he develops the very spirit of music in you. He doesn't keep nagging at you all the time, but he leaves you your own conception. Now and then he will make a criticism, or play a passage, and with a few words give you enough to think of for the rest of your life. There is a delicate point to everything he says, as subtle as he is himself. He doesn't tell you anything about your technique. That you must work out for yourself. When I had finished the first movement of the sonata, Liszt, as he always does, said 'Bravo.' Taking my seat, he made some little criticisms, and then told me to go on and play the rest of it.

"Now, I only half knew the other movements, for the first one was so extremely difficult that it cost me all the labor I could give to prepare that. But playing to Liszt reminds me of trying to feed the elephant in the Zoological Garden with lumps of sugar. He disposes of whole movements as if they were nothing, and stretches out gravely for more! One of my fingers fortunately began to bleed, for I had practiced the skin off, and that gave me a good excuse for stopping. Whether he was pleased at this proof of industry, I know not; but after looking at my finger and saying 'Oh!' very compassionately, he sat down and played the whole three last movements himself. That was a great deal and showed off all his powers. It was the first time I had heard him, and I don't know which was the most extraordinary—the Scherzo with its wonderful lightness and swiftness, the Adagio with its depth and pathos, or the last movement, where the whole keyboard seemed to thunder and lighten.

"There is such a vividness about everything he plays that it does not seem as if it were mere music you were listening to, but it is as if he had called up a real, living form, and you saw it breathing before your face and eyes. It gives me almost a ghostly feeling to hear him, and it seems as if the air were peopled with spirits. Oh, he is a perfect wizard! It is as interesting to see him as it is to hear him, for his face changes with every modulation of the piece and he looks exactly as he is playing. He has one element that is most captivating, and that is a sort of delicate and fairy mirth that keeps peering out at you here and there. It is most peculiar, and when he plays that way, the most bewitching little expression comes over his face. It seems as if a littl spirit of joy were playing hide and go seek with you."

Liszt's Teaching Methods.

His very method of teaching was far removed from the conventional; there was nothing of the set, definite character of most lessons. "But Liszt is not at all like a master, and cannot be treated like one. He is a monarch, and when he extends his royal sceptre you can sit down and play to him. You never can ask him to play anything for you, no matter how much you're dying to hear it. If he is in the mood he will play it, if not, you must content yourself with a few remarks. You cannot even offer to play yourself. You lay your notes on the table, so he can see you want to play, and sit down. He takes a turn up and down the room, looks at the music, and if the piece interests him, he will call on you. We bring the same piece to him but once and but once play it through.

"Yesterday I had prepared for him his 'Au Bord d'une Source.' I was nervous and played badly. It was not to be put out, however, but acted as if he thought I had played charmingly, and then he sat down and played the whole piece, oh, so exquisitely! It made me feel like a wood-chopper. The notes just seemed to ripple off his fingers' ends with scarcely any perceptible motion. As he neared the close I remarked that the funny little expression came over his face which he always has when he means to surprise you, and he suddenly took an unexpected chord and extemporized a poetical little end, quite different from the written one. Do you wonder that people go distracted over him?"

A remarkable feature of Liszt's teaching was his power of unusual and vivid illustration. "Every thing that Liszt says is so striking. For instance, in one place where V. was playing the melody rather feebly, Liszt suddenly took his seat at the piano and said, 'When I play, I always play for the people in the gallery, so that those persons who pay only 15 groshen for their seat also hear something.' Then he began, and I wish you could have heard him! The sound didn't seem to be very loud, but it was penetrating and far-reaching. When he had finished he raised one hand in the air, and you seemed to see all the people in the gallery drinking in the sound. That is the way Liszt teaches you. He presents an idea to you, and it takes fast hold of your mind and sticks there. Music is such a real, visible thing to him that he always has a symbol, instantly, in the material world to express his idea."

This same vividness was also a prominent attribute of his playing. "When Liszt plays anything pathetic, it sounds as if he had been through everything and opens all one's wounds afresh. All that one has ever suffered comes before one afresh." * * * "I've never seen Liszt look angry but once, but then he was terrific. Like a lion! It was one day when a student from the Stuttgardt Conservatory attempted to play the Sonata Appasionata. He had a good deal of technique, and a moderately good conception of it; but still he was totally inadequate to the work—and, indeed, only a mighty artist like Tausig or Von Bülow ought to attempt to play it. It was a hot afternoon, and the clouds had been gathering for a storm. As the Stuttgardter played the opening notes of the sonata, the tree tops suddenly waved wildly, and a low growl of thunder was heard muttering in the distance. 'Ah.' said Liszt, who was standing at the window, with his delicate quickness of perception, 'a fitting accompaniment.' Liszt had only played it himself the whole thing would have been like a poem. But he walked up and down the room and forced himself to listen, though he could scarcely bear it, I could see. A few times he pushed the student aside and played a few bars himself, and we saw the passion leap up into his face like a glare of sheet lightning. Anything so magnificent as it was, the little that he did play, and the startling individuality of his conception, I never heard or imagined. * * *

"The Stuttgardter made some such glaring mistakes, not in the notes, but in the rhythm, etc., that at last Liszt burst out with, 'You come from Stuttgardt and play like that!' and then he went on in a tirade against conservatories and teachers in general. He was like a thunderstorm himself. He frowned and bent his head, and his long hair fell over his face, while the poor Stuttgardter sat there like a beaten hound. Oh, it was awful! If it had been I, I think I should have withered away entirely, for Liszt is always so amiable that the contrast was all the stronger. 'But this does not concern you,' said he, in a conciliatory tone, suddenly stopping himself and smiling, 'play on.' He meant that it was not at the student that at the conservatories that he had been angry."

One glimpse of Liszt as a concert player is too characteristic to be omitted. "This week has been one of great excitement in Weimar on account of the wedding of the son of the Grand Duke. All sorts of things have been going on, and the Emperor and Empress came on from Berlin. There have been a great many rehearsals at the theatre of different things that were played, and, of course, Liszt took a prominent part in the arrangement of the music. He directed the Ninth Symphony, and played twice himself with orchestral accompaniments. One of the pieces he played was Weber's Polonaise in E major, and the other was one of his own Rhapsodies Hongroise. Of these I was at the rehearsal. When he came out on the stage the applause was tremendous, and enough in itself to excite and electrify one. I was enchanted to have an opportunity to hear Liszt as a concert player.

"The director of the orchestra here is a beautiful pianist and composer himself, as well as a splendid conductor, but it was easy to see that he had to get all his wits together to follow Liszt, who gave full rein to his imagination, and let the tempo fluctuate as he felt inclined. As for Liszt, he scarcely looked at the keys, and it was astounding to see his hands go rushing up and down the piano and perform passages of the utmost difficulty, while his head was turned all the while towards the orchestra, and he kept up a running fire of remarks to them continually. 'You violins, strike in sharp here; you trumpets, not too loud there,' etc. He did everything with the most immense aplomb, and without seeming to pay any attention to his hands, which moved of themselves as if they were independent beings and had their own brain and everything! He never did the same thing twice alike. If it were a scale the first time, he would make it in double or broken thirds the second, and so on, constantly surprising you with some new turn. While you were admiring the long roll of the wave, a sudden spray would be dashed over you and make you catch your breath! No, there never was such a player! The nervous intensity of his touch takes right hold of you."

Among the many interesting details as to the personality and musical teaching of Liszt, the foregoing are perhaps the most striking among many instances. The consideration of the æsthetic side of Liszt's teaching and the results which he attained will, for lack of space, have to be postponed to another instalment.

UNDESIRABLE PUPILS.

BY CHARLES E. WATT.

The lazy pupil, the pupil whose environment is not right and the unmusical pupil have been discussed time out of mind and are very generally conceded to be "undesirables." This, however, is not a foregone conclusion, and the energetic, resourceful teacher may find something in almost any specific case which he may use as a lever to move these pupils over into the desirable class.

The lazy pupil is usually disheartening enough, but not necessarily entirely hopeless, for ofttimes he is talented and almost always he has a solidity and a repose which go a long way toward good piano playing if only he can be aroused enough to induce him to put a little enthusiasm in his work—it is hard work for the teacher to supply all the enthusiasm, but if he will do so persistently at first, and will also teach the correct principles of piano playing at the same time, he may hope, with reasonable degree of certainty, that in course of time the pupil will himself acquire some vivacity and some spontaneity in his work. It may be a very long time in coming, but—usually, it *will come*.

Then, for the pupil who is improperly placed there must be exercised an infinity of patience and there must be a continual effort on the part of teacher and pupil to correct the conditions. If time is the element that is lacking, then one must learn to conserve every minute—if sacrifice is necessary in order to do this, the sacrifice must be made willingly and persistently.

If you are a school girl and seem to have all your hours full, try your best to rearrange them and to get a definite practice period—even if you have to forego some of the pleasures that you think necessary, it won't hurt you a bit in the long run, and you will find that the foundation you are laying in your youth will be a mighty help to serious study later on. If you are at work in the daytime and have only your evenings and holidays for music study, don't get discouraged, but simply make an everlasting effort to cut out as many inessentials as you can, and to sacrifice as much as you possibly can, consistently with your health and your other duties, to your piano practice, and your reward will be sure and ample.

In both these cases the teacher has much to do besides the mere giving of good lessons, for in the case of the lazy one he must use all his powers of persuasion and also his authority to the end that the pupil shall do the best he can, and in the case of the one who has multiplied interests and circumscribed time the teacher must exercise the most heroic patience and an endless ingenuity of suggestion as to the way in which every moment may be made to count. The unmusical pupil is almost a hopeless proposition to the young teacher, and in fact is the problem, the solving of which proves conclusively whether or not there is pedagogic ability. There *are* ways to develop the ear, the eye and the general musical sense, but they are not the ordinary everyday ways of teaching nor are they easy of application.

The pupil who is untalented and at the same time has no desire to learn to play the piano is of no use to any teacher, and his reformation is so rare as to be regarded almost in the light of a miracle when it does occur, but the untalented pupil who really *wants* to learn—and there are many such—should never be regarded as undesirable, for, be his limitations what they may, there is always a sure way of correcting them, and his evolution and growth should be a source of delight to any teacher who is really gifted with the teaching sense.

The Dilettante.

There are, however, a few other classes of pupils who are undesirable piano pupils usually, and strangely enough one of these is the young lady who is gifted with a good voice and is thoroughly interested in vocal study, but who wants to "play well enough only to do her own accompaniments." This pupil will hardly ever look at piano playing from a proper standpoint, and incredible as it may seem her worst fault is that she will not consider it a fact that in piano study *tone quality* is just as essential as it is in singing. Whatever she does at the piano she wants to do in a hurry, and she will not think sufficiently or practice sufficiently assiduously enough to make of herself even a tolerable pianist, and surely it is nonsence to talk of "accompanying" unless one is a fair pianist from every possible standpoint. Exceptions there are to this rule as a matter of course, and there have even been some cases where good singers were also concert pianists, but the general rule gained from many years' practical experience has been that vocal pupils are not equally good piano pupils—they *should* be, of course, and in course of time the thought governing their work may change so that they *will* be.

Another whose advent is not a joy to the conscientious piano teacher is the pupil "who only wants to learn to be an accompanist"—and expects that a few piano lessons will accomplish that result. Now, as a matter of fact he who wishes to be a thoroughly convincing accompanist must be a musician of the broadest gifts and the greatest culture. He must have a general knowledge of every kind of music, he must understand something of the limitations and the qualities of the violin, the voice, the organ, the orchestra and every other way in which music is produced. He must be a practical theorist, understanding Harmony, Analysis, Composition, and even History and Literature of Music—he must be an expert sight reader and have a perfect knowledge of all styles of music composition, besides an unfailing taste which is great enough to compass religious music, opera, ballad singing, humorous and every sort of characteristic composition, and—in addition to this he must be a *fine pianist*. He should come to the piano teacher therefore merely to learn *piano playing* and he should knuckle down to it with even greater earnestness than if his purpose were to become a teacher of piano or a concert pianist—and in addition to his work in the piano studio he should take up a dozen lines of study and research which will make him proficient in the various lines the accompanist needs to pursue. He need not of course be absolutely finished in all the various lines indicated before he can *begin* to play accompaniments, and in fact one of the things he simply *must* do is to gain the experience that comes from actual accompanying—but he must, if he intends to eventuate into a *good* accompanist, begin the study of all the lines noted and keep them up persistently until his knowledge is complete in all of them.

Other "undesirables" there are in plenty: the pupil who is full of false ideas about "methods," the pupil who loves to brag about how "easy it is" and how very little she must practice, the dilatory, the slovenly, the saucy and the inconsiderate—these and many more, all of whom are specially provided as a means of discipline for the hard-working teacher and whose mastery ensures satisfaction in this world, if not a crown of glory in the next.

DEVELOPMENT OF MUSICAL FORMS.

BY I. V. FLAGLER.

Many devices were and are employed by the great composers to make their music definite and coherent. The "*leit*" or leading motives of Wagner, consisting of only a few notes, repeated in different keys, conveying certain ideas or expressing certain emotions, are the latest and most successful of these devices.

Instrumental music at first was only vocal music played instead of sung. Scarlatti established the operatic "aria form," which eventually became as wearisome as the previous formless *recitative*, and it was of the same indefinite nature.

Dancing and gesture, the two great incentives to the construction of rhythm, gradually developed musical form, leading to the adoption of the movements which laid the foundation of the sonata and symphony. The Italians were the inventors of musical forms, but the Germans developed them as a means of expression and applied them to their true artistic purposes. Haydn and Mozart, gifted with marvelous instinctive inceptions, strove to secure perfection of form and appropriate orchestral color, but Beethoven secured the highest degree of emotional expression.

Yet there is a preponderance in his works of the sonata form which we do not find in the compositions of the later masters. Berlioz never wrote sonatas. Chopin could not be restricted by form. His sonatas were only so in name. Schumann was independent of the influence of the sonata form.

Mendelssohn was least known by his sonatas. His six sonatas for the organ are among the greatest of the works for this instrument, but the design and harmonious treatment are unlike the old forms. Among the more modern writers we find few sonatas. They are not the type of the instrumental music of to-day. We are now able to enjoy a complexity of harmony which to our forefathers would have seemed incoherent.

The Symphony.

Haydn is regarded as the creator of the symphony, which is the highest form of instrumental art now known.

The development of the symphony from the time of Philip Emanuel Bach to that of Schumann was exceedingly rapid. In the earliest symphonies we find the rhythmic element and the unisons predominate in the first movement. The melodic element is almost entirely wanting. Haydn added the second and contrasting theme and worked out the middle part of the first movement in a style of free fantasy. The form thus established by Haydn was used by Mozart with few variations.

The symphony attained its highest perfection through Beethoven, though he did not appear as an innovator or revolutionist until he wrote his third symphony. From the fifth to the ninth we find a different conception—a different melodic structure. The ninth symphony, which the first players called impossible, is considered the greatest of all instrumental music. Beethoven had the world of sounds under his control. The grand finale, with its extensive forms and colossal intensity, is found first of all in Beethoven. He stamped his own individuality upon his music.

"It is by the study of mathematics that I have succeeded in achieving a complete mastery over my ideas; by this means I have subdued and tempered my imagination, which used to overpower me; and, now that it is controlled by reason and reflection, it has doubled its power."—*Anton Reicha.*

PRIZE ESSAY CONTEST, 1908

MENTAL POISE

BY ALEXANDER HENNEMAN

ALEXANDER HENNEMAN.

Alexander Henneman of St. Louis, Mo., received his general education at the St. Louis University. His musical education was systematically begun at the age of eight years. In Europe he entered the Munich Royal Academy of Music studying piano, cello, composition and conducting. After his return he taught for four years in this country, returning to Europe for another three years to make a special study of voice and composition, at the same time making researches in the libraries, galleries and museums of London, Berlin, Munich, Florence, Rome and Paris for his illustrated lectures on music. He has coined the word "Triologue" for these lectures, defining the tripartite treatment given his subjects, namely: picture, story and music.

He is the author of the well known "101 Master Exercises for All Voices," and is noted as a writer and teacher. He was for two years on the executive board of the St. Louis Symphony Society as chairman of the Orchestra department.

MUCH has been said and written about bodily poise, and the impression is gaining ground that in correct poise we gain an efficient aid in controlling the organs and members which we use in playing and singing.

There is another poise as important and the loss of which acts so treacherously that the study of its nature and character is of greatest benefit. It is mental poise.

If you enter a dark room and turn on the light without any definite planning as to your movements or the number of steps required to reach the electric switch, you will find that you never miss the button. If, however, entering the room the thought comes to your mind that you must calculate how to reach that button, you are almost certain to miss it. In the first instance *mental poise* has not been disturbed.

All muscular actions are primarily mental impulses. An impulse comes into the mind, the wish to transform that impulse into action effects the nerves; these in turn agitate the muscles which by increased circulation gain energy and power to perform the act. This process takes place in every physical act be it heightening to the tension of the vocal chords, dropping the little finger on the piano key or lessening the bow pressure on the string.

This being the case we note that the beginning of all muscular effort is found in the brain. If there a disturbance takes place, the nervous and muscular action must necessarily be ineffective and faulty. For example, take the chromatic octave passage in contrary motion in the sixth rhapsody by Liszt or any similar passage. If the pianist has practiced these and has mastered them ever so well, even played them successfully in public, if his mental poise be disturbed just as he comes to this part, no digital surety, no knowledge of harmony, nothing will save him from disaster. A sudden fear, a disturbing thought disturbed his mental poise and failure results.

The vocalist has the same experience and with him it is as great a bugbear. His voice is the instrument he must both mold and perform upon, and the slightest lack of confidence, the least disturbing element in his mental condition at a difficult passage instantly disarranges the vocal organ.

Boys have an intuitive understanding of the power of mental poise as we see in their heartless manner in which they aggravate the boy attempting a difficult shot in the game of marbles by calling out, "You can't hit it," and by mind-disturbing suggestions try to upset the mental equilibrium of the player, knowing that thereby they upset his muscular equilibrium as well.

Arditi's Amusing Wager.

Arditi, the well-known conductor, cites an interesting case of a famous Spanish tenor with whom he bet on the afternoon of the night's performance, that on account of the tenor's loud talking and shouting he would not be able to sing high C in the Huguenots that night. When the opera began both Arditi and the tenor had forgotten the afternoon's argument. In the tenor aria Arditi suddenly remembered the foolish bet, and in fear and trepidation that the tenor might lose confidence, looked up at him with frightened face. The tenor was singing gloriously until he saw the scared face of the conductor across the footlights, just before the climax. That sufficed! His mental poise was gone and high C with it. He had such positive control of the high notes, however, that the thing struck him as ludicrous and he burst out laughing before the audience which good-naturedly joined in. His poise having been restored thereby, he advanced to the footlights, and demanding a repetition of the aria, sung it with great success. He was recalled seven times, every time producing an equally perfect high C.

How are we to gain and sustain mental poise?

First and foremost, have your subject mastered. Be sure of every bar, of every word. That is the very first important requisite. Secondly, concentrate on deeply on the work in hand that other disturbing thoughts cannot creep in. Thorough concentration is invaluable, but must be gained in the practice hours if you expect to hold it before the public.

There are certain physical practices which aid in upholding mental poise. Among them is guarding against incorrect temperature in the waiting room. See that it is normal. It is better to be too warm than too cold. With some persons one hand and arm will be cold while the other is warm. This is impaired circulation caused by nervousness. Counteract this, if you can, by the use of hot water, which is not a means of warming the hands alone, but also most excellent in making the muscles and joints supple and responsive. For the singer there is no simpler and more effective cure for a slight throat condition than to drink a half glass of hot water shortly before the concert. It carries off the mucous, warms the surfaces, excites circulation and makes all parts flexible.

Controlling the Heart Action.

The next step will be to control abnormal heart action that usually precedes public appearance. This is best done by inhaling and exhaling with full lung capacity yet without strain. Slow, full breathing, rhythmically done, is a positive check to high heart pulsations.

Having thus conditioned all physical parts of the body we now come to the mind. Be convinced that your audience is friendly to you, for that is the only reason of its being there. It expects to be interested and entertained. It sacrifices time, personal comfort, and often money by coming to hear you. Meet it as a friend and it will respond in a similar manner.

Do not nervously review the coming piece nor try to think the fingering or bowing of that difficult passage or where the attack with the strange word comes in the song, but keep the mind free of such things by easy conversation on everyday matters until shortly before going out, when it is well to know the very first phrase or the first few words commencing the song.

The great actor, Talma, so fully realized the importance of poise that in order to prevent undue mental excitement or incorrect vocal pitch when he made his first entry on the stage, would in a matter-of-fact voice, when his cue was spoken, ask of a neighbor, "What time is it?" and with this voice quality and inflection and in this normal mental mood step out and begin his work.

This was evidently not the method adopted by the husky iron-molder who was to make his first address in the self-culture hall. Instead of preparing his mind, he bunched up all his muscles just as when lifting heavy moulds through the day, and with the spirit of "do or die" he stamped forth, and with determined chin, blazing eye and stentorian voice opened his long rehearsed address with, "Ladies and Men!"

Modesty and Success.

Be modest. Be not convinced that the world has been painfully lingering in the depths of despond for the day of your grand entry on the stage. If you do, you will easily overdo and offend against Lamperti's famous advice, "Sing with a warm heart and a cool head."

It is this calmness that Hamlet demands of his players in his advice, "Nor do not saw the air too much with your hand (thus) but use all gently, for in the very torrent, tempest and (I may say) whirlwind of your passion, you must acquire and beget a temperance that will give it smoothness."

A vainglorious manner will rob you of mental poise and give the audience a repetition of the case of the lady elocutionist, who, flushed with coming victory, bravely entered on the stage but suddenly with frightened face stared at her audience and exclaimed, "Now I knew that just before I came out," and walked off, though her number was not the song. Her bodily poise was superb, her mental poise decidedly poor.

Having performed your duty in the practice hours before the appearance then let not every little error disturb and harass you. We are not judged by our poorest but by our best efforts. Beethoven is gauged by his ninth symphony, his last sonatas and quartettes, not by his "Bagatelles."

Audiences are Kindly Disposed.

Rest assured the audience does not note every error you make. Even the attentive musical critic misses more slips than he discovers, and discovering a few he admits that, big or little, "we are all human." That old adage, "To err is human" holds to-day with the same force that it did centuries ago among the Romans. Honest effort always merits approbation. An audience feels instinctively if the performer is simply unfortunate or incompetent and careless and its decisions are made accordingly.

When at work on the platform try as much as possible to "tell your story." Even though it be a piece for the piano or string instrument, you have a message to deliver. This is easier for the singer than for the instrumentalist who has no words to aid him; yet if the student forgets the mechanical processes that have been explained to him in the lesson, if he gets the method and the thousand and one other things that harassed him while learning the composition, and throwing all to the winds simply tells the audience his story, he will find mental poise back of all his work. Before the public it is the vitalizing thought alone that should induce the movements. These having become habitual by practice he must treat them as such and not then any more think them out but leave all adjustments of the members and their muscles to those inexplicable, unconscious processes of thought, termed "intuitive." This can only be done if the acting brain centers are clear and at perfect balance. And since, "as the function of the brain tends, within limits to be performed with the more facility the more frequently it has been performed," it becomes necessary for the artist to make all movements so often that they are habitual, that is, "intuitive."

Famous Instances of Fine Mental Poise.

Then only can mental poise assert itself, for with clear memory, supple and well-trained members every thing is ready for the test. Demosthenes on the rostrum, by his mental poise controlled his stuttering, stammering members into the golden voiced medium that hushed into awe the noisy Greeks before him and in his overpowering oratory held them spellbound. It was poise that sustained Judith in three days and nights and delivered the head of Holofernes into her hands, thereby giving her people courage to vanquish the enemy. It was again evenness and poise of mind in the person of the aged prelate who, unattended, met Atilla before the walls of Rome and turned this "scourge of God" from a devastator to a friend and thus saved Rome from destruction. And in our own day we see mental poise in the famous order, "20 minutes for breakfast" as Dewey called his ships behind Corregidor Island, knowing that the task of winning the battle of Manilla could be performed more pleasantly and just effectively after the meal. So throughout the musical production mental poise is the most necessary requisite of the conductor who with the complex score of a "Götterdämmerung," a "Parsifal" or a "Salome" before him keeps all forces in rhythmic, histrionic and esthetic balance. If the other members of the orchestra, cast and mechanical department preserve the same equilibrium a noteworthy production results. Should one be disturbed by the mistakes and slips that occur in every big production, no one can tell how the panic will spread nor when the fiasco that can always be traced to the loss of some one's mental poise will happen.

TO A YOUNG GIRL OUT WEST.

BY J. C. FREUND.

[The following article, by a well-known American musical writer and editor, has attracted much attention in musical circles. It contains many truths which some of our readers will find it to their advantage to appreciate.—THE EDITOR.]

You write me, little maid in the West, as you are in great perplexity. You believe you have talent for the stage, a good voice, a presentable appearance.

In local musical affairs, you say, you have won more than ordinary success. You have had several teachers, you tell me, and have gone through terms at two conservatories. Your troubles are that you get so much different advice. Your teachers vary so in their methods. Some tell you you should go to Europe—others tell you you can get all you need in this country. Often you come home from your lessons dispirited, your voice hoarse, all your energy gone; the wished-for goal seems so far off, especially as your means are limited. You see the modest fortune your father left you melting away.

With your question you enclose me a photograph and some clippings from the local newspapers. The photograph would indicate that you are a tall, handsome girl of from eighteen to twenty, with a face whose expression is sweet and amiable, but somewhat lacking in force. The newspaper notices are certainly kindly, but they are evidently written by persons without much musical knowledge or experience. Forgive me if I tell you that your case is but one of thousands. Now, what advice should a man like me give you, under such circumstances? Shall I tell you to abandon your ambition, become the gentle, loving wife of some good American, and the mother of children—and so fulfill woman's noblest destiny—or shall I tell you to persevere, and to the end? It is a hard question, indeed, to put to one who, like myself, knows what a professional singer must go through to win success.

However, here are a few points, a few suggestions, which may be helpful to you, little Western maid, and perhaps, may be helpful to others. For I, myself, have been through the mill and have known your doubts, your distress, and have asked myself the very questions which you now ask me.

Personality and Natural Endowments.

In the first place, to be a really successful singer, it is not enough to have natural abilities, a good voice, a fine presence, training. One must become a "personality"—that is, an intelligence developed by study of many things besides music: Art, Literature, the Drama, Languages. One must travel, see the world and, above all, get in sympathy with humanity—with its aspirations, its struggles.

Above all, one must suffer. Did not Goethe sing:

"Who never ate with tears his bread,
Who never through the sorrow-laden nights
Sat weeping on his bed—
He knows Ye not, Ye Heavenly Powers!"

You can never feel the inspiration of music sufficiently to be able to interpret it to others until you have been through the "Valley of the Shadow." Then, perhaps, you may be able to reach the hearts and minds of others. The song of the lark delights but it does not thrill us! Genius means work—work—work—and more work; suffering; and, above all, self-denial—and for years, years, years!

Now, as to singing teachers. There are many. Some are sincere, able and helpful, patient; but many are charlatans, voice-ruiners! No one teacher can prepare you for a professional career as a singer. One is good to place and develop the voice, but that is all. Another is good to teach music. Another can take a pupil already advanced, and study songs or operatic rôles; and, finally, there is the artist—man or woman—who, after a lifetime of experience, can impart the "nuances," the "points," the knowledge of how to work up to a climax—and above all, how to work down from one, which latter so few know.

The Singer's Elocution.

Then there is the vital question of elocution. With half our singers we do not understand one-fourth of the words they are supposed to sing. That is why one is always glad to listen to singers like Sembrich or Bispham, because their enunciation is so clear, so distinct, and because they always give "the spirit" of the composer.

It will be necessary for you, little maid, to learn to recite poetry—poetry with music in it, like that of Swinburne. You must learn to recite so well, so distinctly, that, without the aid of music, your listeners will hear the music in your voice and so become suffused, by your aid, with the story, the spirit, of the poem.

As to whether it is necessary in these days to go to Europe for at least a part of one's education as a singer, emphatically it is not necessary. We have teachers and conservatories fully the equal, and in some cases the superiors, of anything there is in Europe to-day. It was not always so. Still a trip or two to Europe is a great education. It broadens the mind and cultivates the taste.

You write me that you are often discouraged, find your voice hoarse, tired, after your lessons. That is a good sign! All those who love their work and are sincere feel this. Emma Eames has said that she has been sometimes so discouraged before going on the stage to sing one of her greatest rôles that she felt like running away.

The editor feels it, the actor, the painter, the composer, the statesman. Perfect self-confidence is rarely seen in a great or conscientious nature. As to the hoarseness after the lessons! Here let me speak to you, little maid, with great earnestness. "Nature imposes no penalty upon the rightful use of her powers." Indeed, she rewards with added grace, strength and beauty those forces which are properly and temperately used.

Fraudulent Teachers.

The singing teacher who, after a lesson, leaves the voice—when it has had half an hour or an hour's rest—hoarse, tired, unpleasant, is a fraud, and I care not what his or her reputation, nor what his or her honors or diplomas are. The speaking voice should become sweeter, stronger, as your singing education advances.

The teacher who develops piercing high notes and leaves the middle register flat, without strength or character, is a fraud. The teacher whose pupils develop a tremolo is a fraud, though some singers get a tremolo from singing music below, or more generally above, the natural scope of their voices, or they get it by forcing the voice.

Finally, there is the question of hygiene, the grave question of proper, healthful care of the body. The quality, the timbre of the voice depend largely upon good blood circulation and a good digestion. Care of the body means exercise, plenty of fresh air, cleanliness, careful diet, abstaining from late hours, from late suppers, from being in overheated rooms, especially where there is smoking; abstaining from eating rich foods, nuts which dry up the vocal chords—in a word, it means getting into training for the ordeal. It means "the simple life!" Adelina Patti would not speak above a whisper or receive callers on a day when she had to sing. She ate sparingly, drank but one glass of red wine. Some of our world-renowned prima donnas rest in bed a whole day before and a whole day after some great effort—which seemed so easy to the audience. Karl Formes, the greatest basso of former years, and my godfather, told me that to preserve his voice—he lived to sing until he was eighty—he had to give up smoking and drinking. "The drinking," said he, "was hard, for I love a glass of good wine, but the smoking, oh, Lord, I have followed a man for a mile to get a whiff of his cigar!"

David Belasco, playwright and genius, said the other day: "No really great actress dissipates."

Did you ever think, little maid in the West, what

that "personality," a great prima donna, has meant in the way of human effort to create? I do not mean merely in the effort of the woman herself. I mean in the efforts of all those who have helped her build up her career from its earliest stages. I mean more even than the teachers—I mean the critics, the newspaper men, who have recorded her struggles as well as her triumphs. I mean the dressmakers who made her dresses; the jewelers who made her jewels; the florists who provided her flowers; the artists who painted her pictures; the photographers who made the general public acquainted with her appearance.

Did you ever think how much the public itself contributes to the making of a prima donna? The money spent for seats and boxes, the fine clothes and jewels worn to add grace and beauty to the scene? Think of the struggles of the managers—their disappointments. Think of the work of the other artists and the chorus, and the training of those artists and the training of the chorus; think of the work of the painters who paint the scenery; of the stage managers; of the scene shifters; of all the numberless employees in a great opera house. Think of it all—what it means, and the years through which these efforts last before we have that exalted personage, "a great prima donna of world-wide renown!" And it may all be lost in a night!

Transitory Greatness.

Did you ever hear the story of Etelka Gerster, most talented and beloved of singers, who reigned supreme, with a voice of absolute purity and matchless charm? Did you ever hear how, one night, when the Metropolitan Opera House was packed to welcome her, women wept and strong men choked as she stood before them smiling, not even a ghost of her former self—the voice gone? Have you ever given a thought to the prodigious memories of the great artists and how they must have studied and worked till they became so automatic in their rôles that they are enabled to sing them at a moment's notice, sometimes even without rehearsal with other singers with whom they have never sung before? I say this to you, little maid in the West, not to discourage you, but to make you understand what is back of that triumph of the prima donna as she stands smiling before the footlights and receives the plaudits and the flowers of the audience. Do not envy her! She has come through the fire, and many others with her. Rather try and understand her. Try to realize what her success means, and that the day will come when her name may not be even a memory! Do not be misled to think that the road is easy and the goal near. If, however, your powers be not sufficient nor your endurance strong enough, nor the Fates kind enough to bring you this great reward—remember always that there are plenty of humbler places in the world where you may fill acceptably and honorably a position, earn your bread, give pleasure to those around you and do much because you bring, though it be only perhaps into sordid lives, beautiful music!

Be Yourself.

But if you have, we will say, little maid, the ability, the personality, the good teaching—if your endurance is enough, if you are, indeed, one of the "elect," and the Fates be kind to give you "opportunity"—without which, after all, you will be nothing!—then, let me pray you, as a pioneer in the work, as a man who, years ago, when such efforts were ridiculed, undertook to establish such a thing as a musical paper—let me pray you, I say, when you are winning your success, be not misled, as so many have been, to call yourself by some foreign, adopted name. Do not cater to the vulgar taste which would proclaim that there is nothing good except it come from abroad. Be your own true self. Sail under no false colors. Sing under the good American name under which you were born—as Clara Louise Kellogg and Anna Louise Carey did—as sweet Fannie Bloomfield—one of the world's greatest pianistes—plays to-day!

Only those few, remember, have greatly moved the world by their song or their music, who gave themselves to their work with passionate, with utter devotion—denied themselves everything; were able to strive mightily, and suffer till released, as it were, from the material—they, through their very agony, heard the divine, eternal harmonies!—*From Musical America.*

THE three remaining successful Prize Essays will be published in forthcoming issues.

The Teachers' Round Table

CONDUCTED BY N. J. COREY

The Teachers' Round Table is "The Etude's" Department of Advice for Teachers. If you have any vexing problem in your daily work write to the Teachers' Round Table, and if we feel that your question demands an answer that will be of interest to our readers we will be glad to print your questions and the answer

Vacation.

Summer vacation will be in full swing by the time this issue of THE ROUND TABLE reaches our readers. I hope it will find them all resting in a congenial fashion. This does not mean, however, a summer of complete idleness. Active minds do not require, or desire much of this. I would recommend, however, that every worker obtain from one to two weeks of it, if possible. You can hardly realize how refreshed your brain will feel afterwards. Following this, however, arrange to spend a certain amount of time on your own playing every day. Get your mind off the routine of teaching, and for a change centre it on yourself; do something in your music that is interesting to yourself, absorb yourself in it, and you can hardly realize how it will rest you from the fatigue of the season's round of drudgery. Not that your work need to seem like drudgery during the season, if your heart is in it, but no system can stand a winter's work without the resulting fatigue that makes the end of the year drag. Go to a summer school, or one of the Chautauquas, if possible, and refresh yourself with contact with other minds. Or if you prefer, many private teachers are available for a portion of the summer in all the cities. Then, too, plan your campaign for the next season. This always serves to awaken one's interest. Finally, remember that you can be of assistance to many of your fellow teachers, in same manner as you like them to be of assistance to you. Write down briefly any interesting or helpful experience you may have had, any experiment that may have turned out successfully, and send to THE ROUND TABLE, to be printed either with or without your name, as you may request. The summer will be a good time for you to think over your season and recall anything interesting, and let your friends of THE ROUND TABLE have the benfit of it. It will be a benefit to you to give out something along this line, as well as to constantly receive.

Careless Playing.

"Will you kindly advise me what course I should pursue in training a pupil who is about to begin the sixth book of Mathews' Graded Course? She has had for technical exercises Schmidt's Five Finger Exercises and some of Touch and Technic. Shall I proceed with the Graded Course only, or is it necessary that that I give technical exercises with it, and if so, what?

"I have a girl of fifteen who was taught by an exceedingly careless teacher, and allowed to use her hands most awkwardly, her arms doing as much as her fingers. She has musical taste, and from a distance her playing sounds well, but to see her play is painful. She tries under my training to correct this fault, and has improved very much in playing scales and finger exercises, but as soon as her mind is concentrated on the notes she falls into the old habits. The question is: Is it worth while to spend so much of the lesson hour in the effort to improve her use of the fingers when, seemingly, nothing can be accomplished, and already her parents think she is sufficiently advanced to stop? She is a sixth grade pupil, and at home plays popular music.

"Please tell me the meaning of the titles of the little studies of Kohler? 'Murmuthlerchen;' 'Feber Feld;' 'Lammchen auf der Heide;' 'Koneckenknabe;' 'Ein Taumledechen.'"

To be able to take up the sixth book of the Standard Course, and do it justice, the pupil should have a facile execution of a large portion of Mason's "Touch and Technic," scales, arpeggios and passage work exercises of various kinds, and at least preliminary work in octaves. This technical practice should be continued throughout the pupil's study, perfecting it more and more as the years go on. If the student arrives at the point where he has mastered the Mason exercises there are other forms which should be taken up. The Standard Course does not supply all the etude work that will be needed, but is more of an index of the necessary points to be covered, and gives studies that should be mastered to the utmost point of perfection. The more important of Cramer's studies should be continued through this grade, the Czerny-Liebling Selected Studies, and Bach's "Two Part Inventions."

The only way you can accomplish anything with the young lady who is careless is to have a thorough understanding with her, and with her parents, as to fier exact condition, and the necessity of making a stringent effort to correct it. A number of months may be required in order to bring it about, but concentrated effort on the one desired result is the only way it can be effected. A liberal amount of time should be spent on the routine technical formulæ, the hands being used with absolute correctness of motion, and etudes and pieces much simpler than she has been in the habit of playing, until the right motions can be formed. All her music must be simple enough so that she can concentrate her mind on the hand and finger positions, keeping her at such music even longer than seems necessary. If you can induce her to undertake this work, and her parents to second her in it, you will doubtless succeed in making a good player of her. It can not be done, however, without earnest and conscientious effort on the part of you both.

The Little Marmot; Over the Field; Lamb by the Wayside; Cossack Boy; A Little Dance Song.

Chiroplast.

"Will you please tell me something in THE ETUDE about a 'chiroplast,' and if ch is pronounced like k, or like ch in church? Again, a well informed friend of mine and I differ on the correct pronunciation of the word clavier. Will you help us out? Can you inform me of a small book in which is given a sketch and pronunciation of the operas? What is the correct pronunciation of Oberon. THE ROUND TABLE is very interesting and instructive. It is very helpful to read what and how others are doing in their work."

The chiroplast is an instrument intended to guide the hand or hold it in correct position when practicing. A number of instruments of this nature have been invented from time to time, but none of them have ever been sufficiently successful to become known even to professionals. They are of little use for the reason that the hand held in position does not acquire the right sort of muscular control to hold itself correctly when the support is removed. The ch in the term is pronounced like K. The German pronunciation of the word clavier is "clavecr," with the accent on the second syllable, and the a as in father. In this country it is generally pronounced with the accent on the first syllable, and the a as in pale. Upton's "Standard Operas," will give you the information you desire. Oberon is pronounced with the accent on the first syllable, and o as in old.

Rest Needed.

"Could you please give me some advice in the case of a pupil who has become disinterested? She is a girl of average ability, is unusually ambitious to become something in music, although during the year she has been working under very difficult conditions, being obliged to work all day in order to earn a livelihood. She speaks frankly of her attitude towards her study, saying that she does not feel the need of a rest, and that her practice of late has simply become distasteful to her. I have been doing the best I could to make her work pleasant. Can you suggest any means of helping a case like this?"

The young lady in question is undoubtedly tired mentally, and perhaps nervously. The worry and anxiety connected with earning her living, the physical fatigue at the end of each day, and the effort to accomplish something in her music under such adverse conditions, have left her brain physically and nervously worn out. The fact that she does not feel physically tired, although the work is distasteful, would indicate this condition. I should recommend, therefore, that she take a complete rest from it for a few weeks, or until early in the fall. She will probably then return to it with renewed zest, and ready to accomplish everything possible in the limited time at her disposal.

Nomenclature.

"Speaking of the octave names, one writer says, one line, two line; another says, one lined, two lined. Are both correct?

"2. The variety of pronunciation among those who are so-called good authority is confusing. One says Mo-zart is as correct as Mot-sart, since one is the English and the other the German pronunciation. Should we, as English speaking people, use and teach the English pronunciation of foreign names as far as we can? I teach my pupils to give the foreign pronunciation on excellent authority, but another so-called good authority says this is all wrong.

"3. How can I teach a person to play accompaniments without notes? Adult pupils have occasionally come to me saying that the principal thing they wish to learn is to play chord accompaniments to the violin or home songs by ear. Another pupil asked me the following: How and when can I put in little runs as embellishments?

"These requests usually come from people who do not care to take a thorough course of study. I have been meeting their requirements to the best of my ability, but it is a kind of surface work I do not like. It may be that there is an easy method for this work that I have not yet heard of. If so can you tell me? I am so glad of the invitation to bring vexing problems to THE TEACHERS' ROUND TABLE."

Your first question can be answered when it is decided which is most correct—a four foot rule or a four feet rule. These things come under the head of idioms and colloquialisms. As to your second question, a man asked me the other day if I had any of By-zette's music. It took me only a second's thought to realize that it was Bizet he was asking about. I did not like the American pronunciation. Neither do I of such names as Dvorak, Saint-Saens, etc. This matter seems as yet in this country to be settled by personal preference. I prefer to pronounce the names as near as possible as they are pronounced in their respective countries.

Improvising accompaniments is possible only in simple melodies confined to tonic, dominant and sub-dominant harmonies. It is only in very rare cases that anything more than this can be done. Teach your pupil to play the tonic, dominant, subdominant cadence in all keys, and in all positions. Then the same in the various accompaniment forms, broken chords, etc. Then play melodies on the piano with your right hand and let the pupil try to improvise an accompaniment. Very few can learn to do it well. As to putting in "little runs and embellishments," in any composition of musical value, it is a vicious fault and I would advise you to discourage it. A good composition should be heard as the composer intended it to be played. I know of no book that will teach this sort of thing.

Fatigue and Staccato.

"What would you advise when the hand tires easily, and aches after practicing a short time, especially in a difficult, though short, etude? Does the hand need a rest, or more practice?

"What good exercise do you recommend for a light, easy, staccato touch, after the player has been used to playing legato?"

The probable cause of the fatigue is that you hold the muscles of your hand in a constrained condition while playing. What the hand needs is plenty of finger practice with all the muscles perfectly free and flexible. Except when the hands were in a weak condition, and unable to endure a long strain, I have never known fatigue of the kind of which you speak, coming so quickly, except when caused by stiffness. Even in the absence of a teacher you will have to analyze your muscular conditions very closely and carefully, and do a great deal of slow practice with absolutely loose hands. Take one of the etudes that tires you, and practice it so slowly that every note can be taken with the muscles in a flexible condition. Do not increase the speed beyond the point in which the same conditions can be perfectly maintained. Practice in this manner until you can develop a considerable speed, even though it take two or three months to bring the etude to the desired speed. You might take several etudes to work up in this way at the same time.

Arrange your hand in playing position on a table, with fingers well rounded. Begin with the second finger. Push it out straight, then draw it in under the hand, and work back and forth, slowly at first, until it moves freely. Then learn to do it with a sharp, sudden motion. Then practice it on the keyboard, letting the finger push down the key as it is suddenly flexed. This will give you finger staccato. Also practice the same motion, letting the hand spring back quickly on the wrist joint, the hand forming a fist. This motion you will also find useful. Practice these exercises with each finger. It is helpful in forming the hand position to practice at first with all the fingers at once. There is also the light staccato played with a free motion of the hand on the wrist, sometimes called wrist staccato, similar to the movement in playing octaves. Of course, the thumb cannot use the finger movements, but only this last wrist movement.

Etudes.

"As a constant reader of THE ROUND TABLE, I shall be pleased if you will answer the following questions:

"1. For a pupil who is now using Czerny's One Hundred Progressive Exercises, Op. 139, with Clementi Sonatinas, what would you recommend to be used after these are finished?

"2. In starting a pupil with Root's 'Pleasant Hours Instructor,' what technic and studies would you use, or could these be dispensed with in the case of this pupil who only wishes to learn to play a little for home amusement? Being advanced in years, however, she is seriously in need of technic."

If the pupil has thoroughly mastered the Op. 139 of Czerny I would suggest that the second book of the Standard Graded Course be taken up, using for supplementary etudes, if necessary, the first book of Selected Studies by Loeschhorn. Do not give too many Sonatinas, but vary the work with carefully selected pieces, both classical and modern; more of the modern if the pupil has been studying many Sonatinas. Kuhlau's Sonatinas are also most excellent.

For your second pupil read what has been said in recent numbers of THE ETUDE in regard to those advanced in years learning to play. You would better get for her a copy of Plaidy's Exercises and let her work diligently at them for technical drill. Let her work on a few of the five finger exercises, a few of the running exercises, scales, to which arpeggios may be added a little later, and gradually the other forms if sufficient ability is acquired.

Marcato.

"I am a diligent reader of THE ETUDE, and would ask you to kindly answer a question. When two notes are marked with a tie, and also staccato marks at the same time, as follows:  how should they be played? Also how should the following be played?" 

With an easy down arm motion, producing a semi-detached effect. The term portamento was formerly used to indicate this, but the term marcato touch is now being used by many teachers, it being recommended that portamento be discarded, as it more properly applies to an entirely different effect used in local music. The second example is approximately the same as the first, as far as touch is concerned, but time must be allowed for the rests. If in very rapid tempo, however, there could be no appreciable difference between the two.

"I should like you to tell me how much work a piano pupil should cover in the first, second, third, fourth and fifth grades? Should a pupil be counted in the sixth grade who can master pieces of that grade? Should one be in the tenth grade who has mastered Mathews' Graded Studies? If so what amount of pieces and studies should accompany them?"

This is a sort of question that cannot be answered in any but a very general way. The amount of work done by a student must depend altogether upon his capacity. Some require a great deal more than others in getting over the same ground. Each book of the Standard Course should be supplemented by other études and pieces. Whatever grade of the course a pupil may have mastered would determine his own grade.

"Will you kindly let me know whether or not I should use Mason's 'Touch and Technic' with a pupil who has an organ, but expects to get a piano in a few years? This pupil is bright, but has no opportunity to practice upon a piano."

As long as the pupil is obliged to practice upon an organ, you will find Plaidy's Technical Exercises will provide you with all necessary technic. When the piano is obtained, the question of technic can then be taken up more analytically by means of Mason's books.

All deep things are song. It seems somehow the very central essence of us, song; as if all the rest were but wrappings and hulls! The primal element of us; of us, and of all things. The Greeks fabled of Sphere-Harmonies: it was the feeling they had of the inner structure of nature; that the soul of all her voices and utterances was perfect music. See deep enough, and you see musically; the heart of nature being everywhere music, if you can only reach it.—*Carlyle.*

Letters From Our Readers

We are convinced that among the rank and file of the readers of THE ETUDE, there are teachers and students who could send us letters upon vital musical topics of the day that would be well worth publishing. In order to encourage these writers we will give one subscription to THE ETUDE for every letter accepted. The letters should be not more than 500 words, nor less than 400 words in length. They should be written upon one side of the paper only, and should be distinctly marked, "For THE ETUDE Letter Box." They must not be articles but letters. While they must bear upon practical musical educational subjects, they must be filled with human interest. Every word, every line, every paragraph must be necessary, pertinent to the subject of the letter and alive with enthusiasm. Do not choose deep or involved subjects. We want letters upon everyday problems, opinions or relations of experiences that will help the teacher or student to work better. Of course, only a few leiters can be accepted, but even if you do not have your letter accepted, you will have had the advantage of putting your thoughts into tangible shape, and this is one of the best mental practices in which the teacher or student can indulge.

FINGERING THE SCALES.

To the Editor of THE ETUDE:

In your last issue there was a short article headed, "How Shall We Finger the Scales?" I will answer that question by asking another, "Why should we have but one way?" Mr. Borst states that some teachers oblige their pupils to use the fingering of the C scale for all of the scales. That plan has its advantages without a doubt, as anyone who has studied Handel's "Harmonious Blacksmith" variations will admit, but I don't think anyone with common sense would play a scale passage in the key of F with the right hand in that way. So, I say, why have a hard and fast rule about such matters? Why not use whichever method is the best in each particular case? The same problem presents itself in regard to the playing of the acciaccatura. Eminent authorities, such as Grove, etc., will tell you that its time should be taken from the note it precedes. Equally eminent authorities, such as Klindworth in his edition of Chopin's waltzes, will show you just the contrary, so what may be right in one case may be equally wrong in another, so why have an arbitrary rule in such things? F. BERRY.

A PRACTICAL IDEA.

To the Editor of THE ETUDE:

One of the most successful enterprises of my past season was the establishment of a class of four of my most advanced pupils, to meet one hour once a week.

It had nothing whatever to do with their lessons, was not compulsory, and I gave my time.

We studied a Beethoven symphony and a number of small pieces from Schubert, Strauss, Gurlitt, Lackner, Moszkowski and Löw. I divided the music we used into two classes: First, easy sight-reading, so that they might read the piece sufficiently correct to get pleasure from its first performance. The pieces in this class we called our "encore" pieces, and the enthusiastic quartette always wanted to play their encore pieces first, as well as last.

The other class was chosen with view to the enlarging of the students' acquaintance with musical literature, and such pieces required some individual study between meetings, and careful drilling in rhythm with the metronome, at the practice hour.

One of the four said to me one day, in a burst of enthusiasm, "Miss R., I enjoy our quartette practice more than any other hour of the entire school week!"

Another said, later, "Oh, I wish we could have two hours a week instead of one!" And I would willingly have given it, had I not known that we were all too busy to undertake more appointments.

Certain good results were self-evident from this undertaking. The girls showed their appreciation of the time I gave them by bringing me better individual lessons. And on one occasion they gave a number on a public recital which was generally conceded to be the best number of the afternoon.

One word in closing: It pays to be generous with your time, thought and money in connection with your class. A large point of view, in which a purely business point of view three-dollar-an-hour transaction is wholly lost sight of, brings in dollars in the end. F. M. R.

KULLAK'S METHODS.

To the Editor of THE ETUDE:

I was greatly interested in Mr. Sherwood's comments on Theodor Kullak's manners and methods, as they correspond exactly with my own views on the subject. While I believe Kullak to have been one of the best equipped piano teachers that ever lived, he lacked one thing, however, and that was a true insight into *my* stupendous pianistic qualifications. Fifty years is a long time to look backward, but I well remember my introduction to Kullak by my venerable, brilliant and much-beloved teacher of musical composition, Adolph B. Marx. After a formal introduction, Kullak took my right hand in his, and without asking sundry questions as to previous study and what not, he kept on kind of squeezing of my hand. At last he let it go and said, "You have a wonderful hand, Mr. Towers." I beamed with delight and was about to stutter out my thanks when he stopped me by saying, "Wait, I have not quite finished. You have a wonderful hand—for a blacksmith!" Marx interposed with, "Nein, so schlimm ist es nicht!" Kullak merely smiled and clinched his opinion by adding, "He will never set the Thames on fire with his playing"—and he never have. He went on to explain that I had ruined my hands by cricket, rowing, gymnastics, etc. If my earlier teachers, friends or parents had made this discovery much earlier on, maybe—but it is perhaps better for the long-suffering world as it was—and is. * * * * *

In spite of this drawback I went on with my studies with Kullak, and learned more from him in a comparatively short time, as life goes, than from all the rest of my reputed teachers put together. WM. TOWERS.

MODEL TONES.

To the Editor of THE ETUDE:

In reference to your recent symposium upon the position of the piano in early musical training permit me to say:

The first lessons given to a child are not from the keyboard. They should belong to that intimate relation which must bring every child and every teacher close to each other. Let the child be won to like music at the very start. Let him hear a model of a singing tone, then let him compare this tone with sounds which he hears in daily life.

There should be frequent reviews. Let the child's music be rhythmical, melodious and worthy.

A simple folk song ought to be his first melody. Above all, the teacher should encourage the child to express what he feels. Phrasing is not absolute. The child who is a mere imitator becomes an automaton. There is much easy music among classics. Teachers who cannot produce a good tone give the child no correct model of tone. This is an argument for good instruments. The child should learn early to discriminate between what is good and what is not good. A beautiful home is one in which nothing offends refined taste. A beautiful day makes one joyous and free. A beautiful tone is the most inspiring in the world. Let the child hear nothing which offends his tonal sense.

ELSIE LYNNES.

TALKING once with Adelaide Kemble, after she had been singing in "Figaro," she compared the music to the bosom of a full-blown rose in its voluptuous, intoxicating richness. I said that some of Mozart's melodies seemed to me not so much composed, but found—found on some sunshiny day in Arcadia, among nymphs and flowers. "Yes," she replied, with ready and felicitous expression, "not *inventions*, but *existences*."—*Anna Jameson.*

Explanatory Notes on Etude Music

Practical Teaching Hints and Advice for Progressive Students and Teachers

By PRESTON WARE OREM

DIE LORELEI—F. LISZT.

While Liszt's pianoforte transcriptions of the songs of Schubert, Schumann and others are all masterpieces, epoch-making in their way, his paraphrases of some of his own songs are no less happy. Of these "Die Lorelei" is perhaps the finest. To begin with it is his most noted song, furthermore its construction is such as to render it peculiarly susceptible to rearrangement as a piano solo. It has breadth, variety and intense dramatic quality, the accompaniment to the song almost a piano solo in itself. In his art-songs Liszt carries to its extreme development the modern tendency towards tone painting, causing the music to take on the color and meaning of each significant word and phrase. Heine's poem, "Die Lorelei," is usually coupled to the simple and universally known melody of Silcher, the same tune being used for all six verses. Liszt's setting of these tragic verses, "a miniature music drama" as a well-known critic terms it, goes to the opposite extreme and in the piano transcription the dramatic effects are considerably enhanced. Before attempting to study this piece read carefully the text of the song, printed above the music. Then take up the music, a few measures at a time. Note the mysterious opening measures, the undulating passage-work, suggesting the river Rhine; the seductive song of the golden-haired maiden, seated on the rocks; the wild longing of the passing boatman and the final catastrophe. So cleverly is this transcription constructed that in spite of the elaboration of the accompaniment the melody of the song may always be well brought out. This, of course, should be carefully managed, while the accompanying passage work furnishes a dramatic commentary as well as a rich and varied harmonic background. The copious marks of phrasing, expression and dynamics must be carefully followed and all resources of pianistic tone color should be brought into play. This piece will amply repay the most diligent study. It is a standard recital number.

PRELUDE, OP. 39, No. 1.—A. KOPYLOW.

Since the time of Bach the "prelude" has occupied an important place in pianoforte literature. It has served as the vehicle for many gems of musical inspiration cast in smaller mould. The preludes in the "Well-Tempered Clavichord" are of the highest interest, many of them equalling or surpassing the fugues. Among modern composers Chopin has made the prelude peculiarly his own, exalting it to a unique position. According to Edward Baxter Perry, Chopin's preludes "derive their name rather from their form than from their musical import. Like the usual preludes to songs, or more extended musical works, they are short, fragmentary tone sketches rather than complete pictures; each consisting, as a rule, of a single, simple movement, and embodying but a single concrete idea." The foregoing may be said to apply in a general way to the preludes of a number of modern composers, particularly those of the neo-Russian school, whose works show occasional traces of Chopin's influence. Alexander Kopylow, born in St. Petersburg, 1854, studied in the Imperial Chapel, where he was later a vocal instructor for a number of years. He has been a voluminous composer. The prelude in C minor is one of the most original and characteristic of his shorter piano pieces. It is based on a single, very eloquent phrase, logically carried out. In playing over this piece the writer was forcibly reminded by several harmonic devices of the style of the late E. A. MacDowell. It is a most interesting work. It should be played with considerable freedom and in an emotional manner. Particular attention must be given to the inner voices, to the leading of the theme, and to the various sustained and organ-like passages. The pedal must be used with discrimination throughout, so as not to obscure the shifting harmonies.

MELODIE A LA MAZURKA, OP. 40, No. 4.—TH. LESCHETIZKY.

This is another modern work by one of the greatest living teachers of pianoforte playing. Leschetizky's compositions are characterized by grace, elegance, style and originality. That they are peculiarly pianistic in their idioms goes without saying. The "Melodie a la Mazurka" is a typical work, an idealization of the mazurka rhythm. This piece requires careful study, the various technical figures and peculiar passages being thoroughly brought under the control of the fingers in order that they may be tossed off with requisite freedom and delicacy. The snappy rhythms must also be worked out precisely. Rhythms of this type are often slighted. The grace notes occurring in this piece, singly and in groups, should be struck before count, in all cases bringing the principal note or chord exactly on the count. This method of execution is in keeping with the character of the piece and in accordance with modern usage. It is characterisite of the mazurka as a dance rhythm that the accent falls on the second rather than on the first beat of the measure. Note the constant recurrence of this effect in this piece. The trio of this piece is particularly striking. Note how beautiful a theme may be developed from such a comparatively simple motive. It will simplify both reading and execution to analyze the modulatory passage beginning (in G flat) at the thirteenth measure of the trio. The tranquil character of this trio is in strong contrast to the rather tempestuous first part. The entire number must not be taken at too rapid a pace. Let the general style be exalted and chivalric.

HEART'S MELODY—H. ENGELMANN.

This is a novelty by the composer of the enormously popular "Melody of Love." It has many attractive qualities and should meet with instant favor. It is one of Mr. Engelmann's best efforts. This piece should be played in rather slow time, in the singing style, with large tone. The first four measures of the principal theme should have the effect of a single voice, or instrument, a second voice entering in the two following measures. The same theme given out in grace notes should be played with bell-like effect. The time changes to 3-4 for the second theme, which appears in the relative minor. The arpeggiated accompaniment to this theme must be played lightly and in a scintillating manner. The repeated octaves must be played with a light wrist touch, the melody tones being accented strongly. The entire piece requires taste and expression.

SPINNING ROOM CHITCHAT—F. VON BLON.

This is a very clever little characteristic piece by the famous Austrian bandmaster, composer of many successful marches, and other pieces of lighter character. This number suggests a scene in which a group of spinning maidens engage in merry chatter to an accompaniment of the whirring wheels. The chatter ceases as the wheels gradually slow down. The foregoing description should furnish ample suggestion for the correct interpretation of this piece. The spinning wheel effect in the left hand should be played very evenly and steadily, almost mechanically. The *staccato* chords of the right hand should be played crisply, with light arm and loose wrist. The final *decrescendo* should be carefully managed.

WINGED MESSENGERS—L. RINGUET.

This is a very attractive drawing-room piece of intermediate grade. It will afford practice in scales, arpeggios and grace notes, as well as in style and phrasing. Mr. Ringuet's work is well known, and many of his pieces have attained decided popularity. His admirers will not be disappointed in "Winged Messengers." It must be played with grace and fluency, demanding nimble fingers and a loose wrist.

BIRTHDAY GREETINGS—C. HEINS.

This is a very useful little teaching piece by a popular German composer. It will afford material for practice in the *staccato* touch, both for chords and for single notes, also for several important rhythmic effects. It should be studied very slowly at first, and in very strict time, working out exactly the various note and rest values.

PETITE SERENADE—H. MARTINI.

Treble clef pieces are always in demand. They serve a variety of useful purposes. This piece has more variety of musical content and more genuine merit than most pieces of this type. It will be much liked by young players.

AVONLEY MARCH—W. LANE FROST.

This useful march may be played either on the piano or organ. It is effective for either instrument. It is in the processional style, reminding one in general character and construction of the marches of Mendelssohn. It may be used for a variety of purposes, either for church, for school or for lodge meetings.

MARCHE TRIUMPHALE (FOUR HANDS)—F. G. RATHBUN.

A stirring movement in the "grand march" style, stately and dignified. In the four hand arrangement this march has a brilliancy and sonority almost orchestral. It should not be hurried in the execution but played deliberately, with large tone and firm accentuation. This will make a splendid commencement or exhibition piece.

SPRING SONG (VIOLIN AND PIANO)—HENRY TOLHURST.

This is a very melodious and graceful work, not at all difficult to play, by a gifted English teacher and writer. The violin part calls for a round, full singing tone, expressive style and breadth of phrasing. The piano accompaniment should be well subordinated, furnishing a harmonic background for the solo instrument. The two players should endeavor to secure a perfect ensemble, allowing for a certain freedom of *tempo*, yet preserving the steady flow of the rhythm. It is a very effective number.

THE VOCAL NUMBERS.

The songs this month are all novelties by American composers. Mr. G. Waring Stebbins is a composer who has not been previously represented in our Etude pages. His little art-song, "Somewhere," is an entirely adequate setting of Richard Le Gallienne's beautiful lines. This song should be delivered tenderly and with emotion. In strong contrast to the refinement and delicacy of the preceding is Carlos Troyer's vigorous "Song of the Plains." This is a setting of some verses which attained great popularity in the West. The rugged diatonic melody and simple yet striking harmonies are thoroughly in keeping with the yearning "cry of the cow-boy," longing for a return to the free and open life of the plains. Mr. Troyer's life on the frontier and among the Indians fits him especially for the production of works of this type. This song should make a striking and distinctive recital number. Mr. Solly's sacred duet, "Rock of Ages," is a very pretty and useful setting of the familiar hymn. It is comparatively simple of construction and rather easy to sing, but it will be liked by congregations when used in church. Two good voices singing in thirds or sixths invariably give a pleasing effect, particularly when, as in this duet, the melody is such a good one.

ARE YOU EXPLICIT?

BY EVA HIGGINS MARSH.

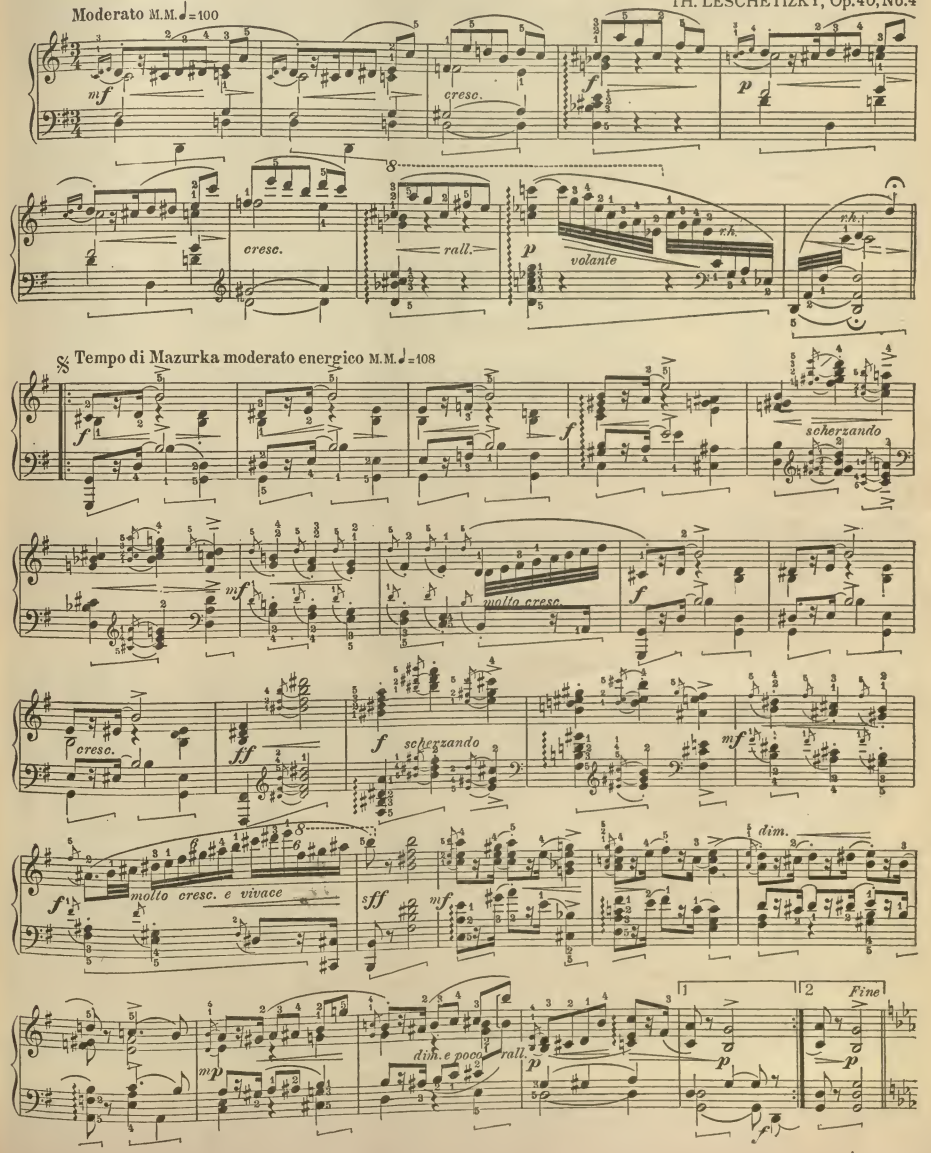
Does the pupil understand exactly what is required of him? Is a certain number of times, or minutes assigned to each portion of the lesson, or is he simply told to "practice this" or "work on that"?

The average child takes advantage of any laxity to skip distasteful parts, or give them scanty attention. Or he will do one part through once, the next once, etc., whereas one part five times or ten to fifteen minutes at *one time* would result in better lessons.

Does the pupil know how to "review his scales" which is very indefinite? Better one scale ten times in one day, or even three scales a day, than twelve scales once a day. Or is it made a disgrace to review certain exercises too many times? Things that should be learned in two weeks? And does he understand that "correct fingering" means correct finger *each time*, or does he know that you won't bother about it or will forget to ask about it another time? Be exacting with the pupil, be explicit in directions but be exacting with yourself.

MÉLODIE À LA MAZURKA

TH. LESCHETIZKY, Op. 40, No. 4



Tranquillo

p cantando e espressivo

cresc. dim e molto rall. pp a tempo II Ped. ppp molto legato

pp pp cresc. f energico più animato

poco a poco dim. e calando p sempre dim. e rallent. lento pp D.S.𝄋

WINGED MESSENGERS

LE VOL DES MESSAGERS

Mazurka Caprice

L. RINGUET, Op. 40

Moderato

p r.h. l.h. poco rit. l.h.

Tempo di Mazurka M.M. ♩=104

p a tempo p

l.h. r.h. (To Trio)

p poco rit. Fine

mf D.S.𝄋 a)

Trio con gusto p

(D.S.𝄋) A mf f

Più animato mf

f Trio D.C. b)

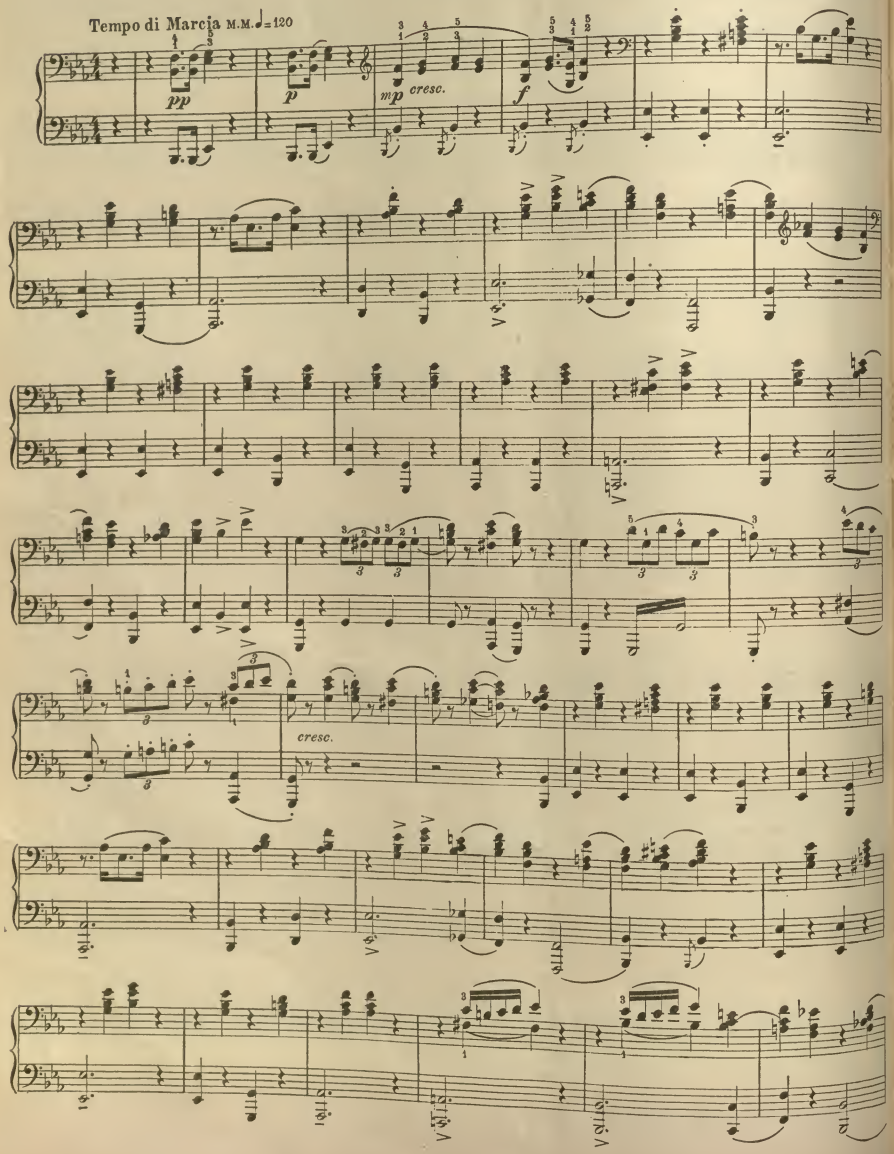
a) From here go to 𝄋 and play to Fine; then go to Trio. b) From here go back to Trio and play to A; then go back to 𝄋 and play to Fine.

MARCHE TRIUMPHALE

Secondo

F. G. RATHBUN

Tempo di Marcia M.M. ♩=120

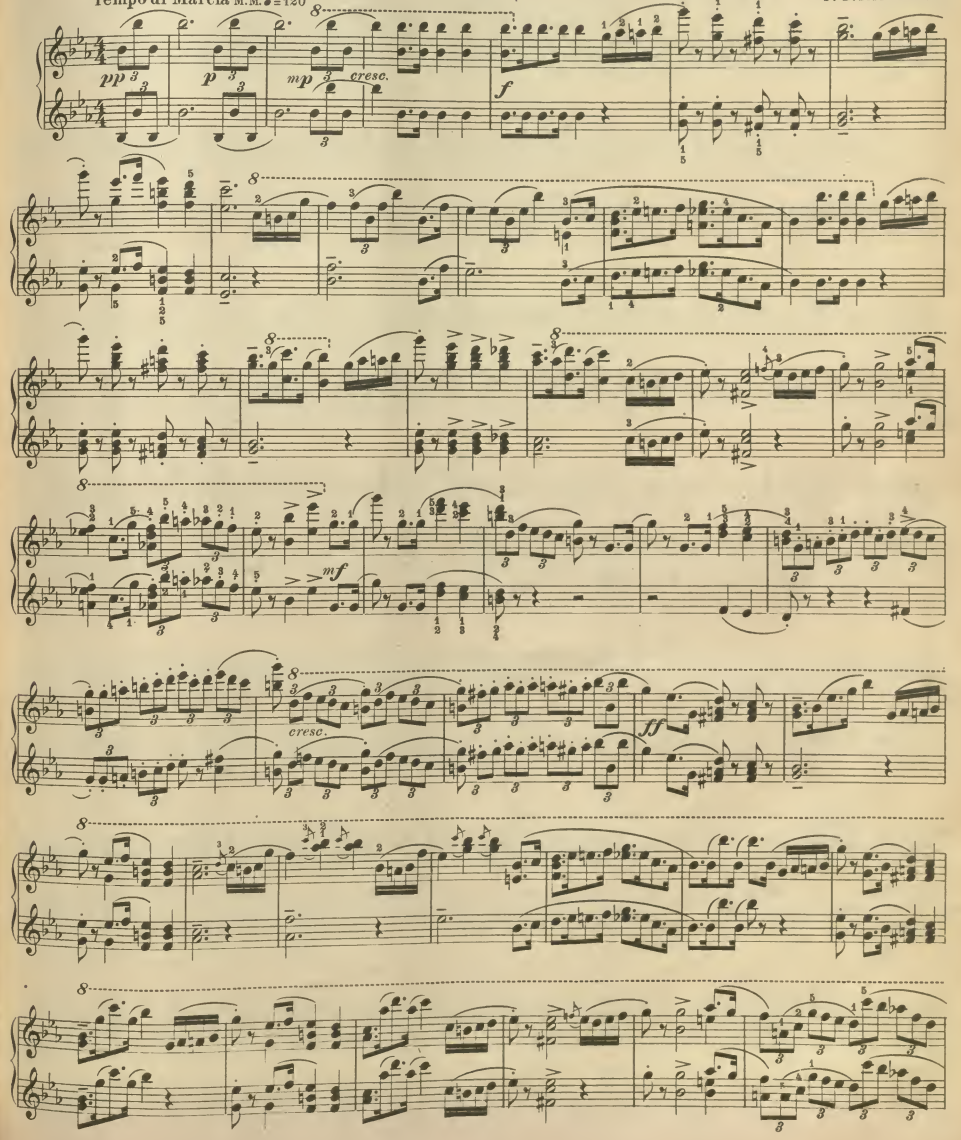


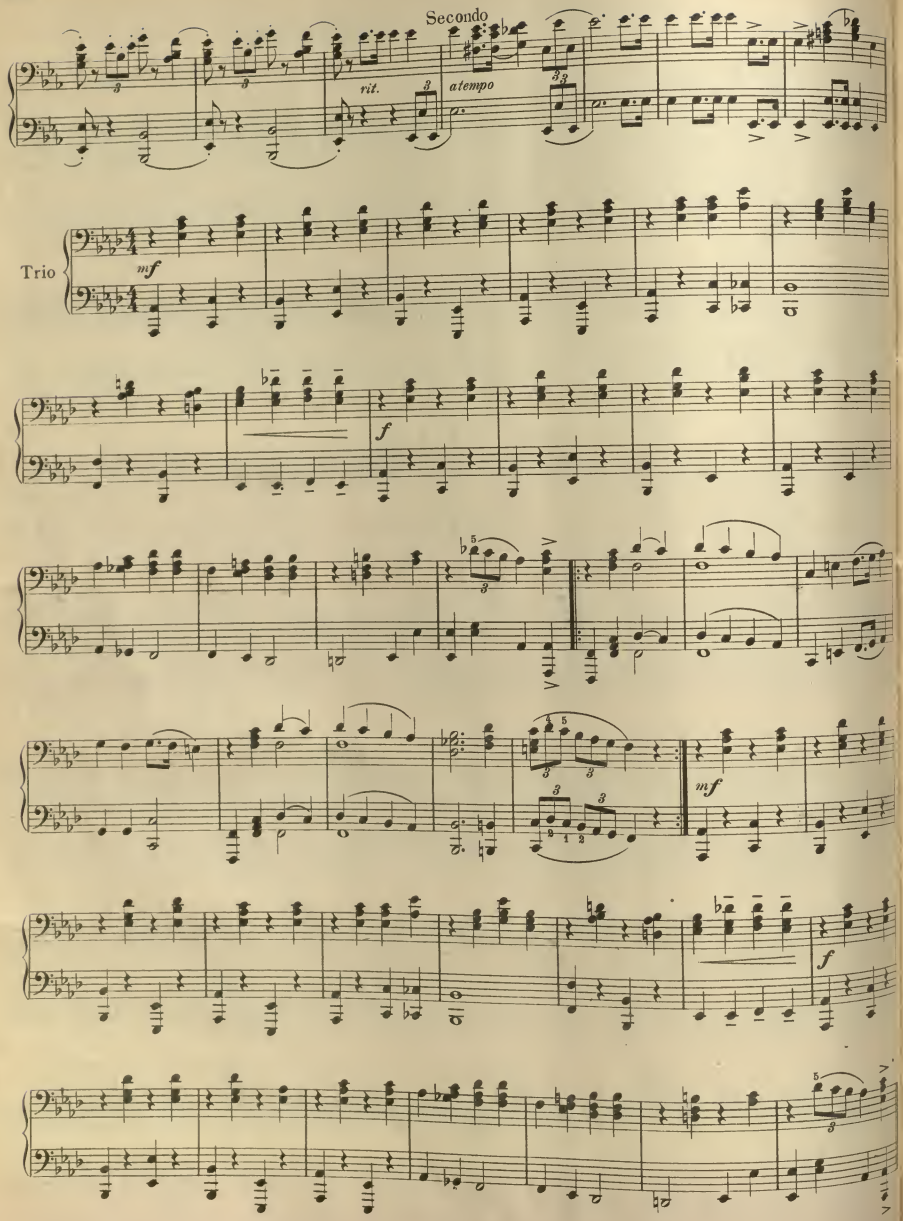
MARCHE TRIUMPHALE

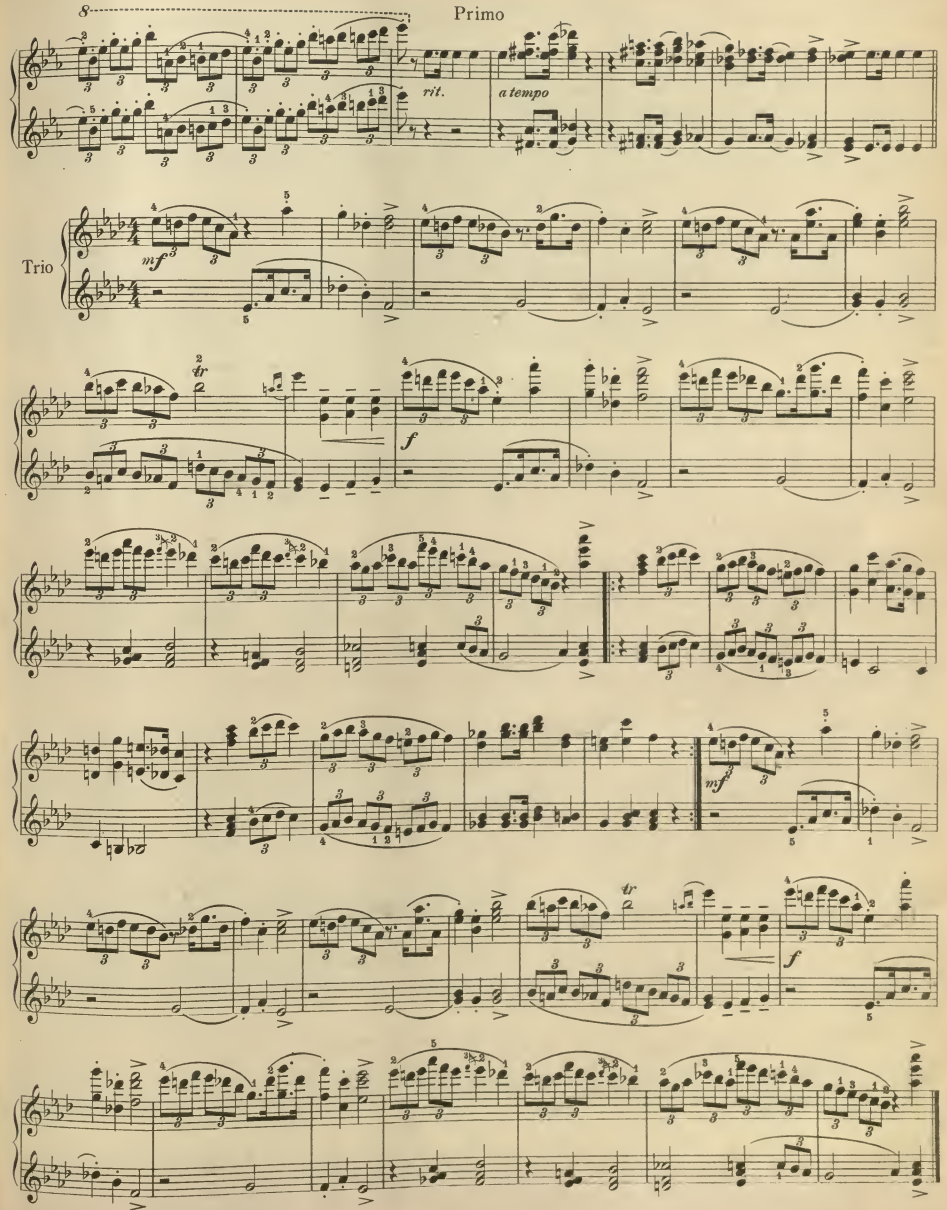
Primo

F. G. RATHBUN

Tempo di Marcia M.M. ♩=120




Secondo
rit.
a tempo
Trio
mf
f
mf
f


Primo
rit.
a tempo
Trio
mf
tr
f
mf
tr
f

HEART'S MELODY

H. ENGELMANN

Andante con espress. M. M. ♩ = 69

dolce cantabile

mf *p* *p*

cresc. *sonore* *rit.* *pp* *p dolcissimo*

pp

Animato con grazia M. M. ♩ = 84

mf

f

poco cresc. string.

ff *p* *pp rit.*

Con moto

f melodia marcato

poco dim.

rit. *lunga* *ad lib.*

p

lunga

p *brillante* *rit.* *p*

Tempo I

p dolce

pp *p dolcissimo*

Adagio

mf *rit.* *p dolce* *sonore*

SPRING SONG

FRÜHLINGSLIED

VIOLIN AND PIANO

HENRY TOLHURST

Andante con molto espressione M.M. ♩= 46

VIOLIN

PIANO

ten. *poco rall.* *mf* *p*

poco rall.

poco rall.

cresc.

cresc.

Fine Un poco piu mosso

mf

Fine *mf*

cresc.

cresc.

mf

D.C.

D.C.

BIRTHDAY GREETINGS

POLKA MAZURKA

Allegretto M.M. ♩= 112

CARL HEINS

mf

Fine

f

D.C.al poi Trio

Trio

p *mf*

8

p *f*

D.C.al Fine

DIE LORELEI

"Ich weiss nicht wass soll's bedeuten"

FRANZ LISZT.

Edited and fingered by Maurits Leefson.

Tempo giusto.

mf *p*

know not what it meaneth, This gloom and tear-ful, this tearful eye.

p dolce

'Tis mem'-ry that re-tain-eth The tale of years gone by.

p *poco a poco*

rit. *p con grazia* ad lib. with both hands. *rall.* *tranquillo* *p*

una corda

poco rit.

Un poco piu lento. The fad-ing light grows dim-mer.

molto tranq. e legato

The Rhine doth calm-ly flow.

sempre legato

The lof-ty hill - tops glim-mer.

poco rf

Red with the sun-set glow.

poco rf *espress* *smorz* *p poco rit* *molto rit*

pp *dolciss.*

bove the maiden sit-teth, a won-drous form and fair; With jew-els bright she

sempre dolciss.

plait-eth Her shin-ing gold-en hair. With comb of gold pre-

poco a poco accel. *sempre dolce ed una corda*

pares it, The task with song be-guiled. A fit-ful bur-den bears it, That

cresc.

mel-o-dy so wild.

piu accel. *piu cresc.e string.* *ff*

Allegro molto.

The boat - man on the riv - er

Lists to the song spell-bound, Oh! what shall him de - liv - er

From dan - ger, from dan - ger threat-ning round?

The wa - ters deep have

caught them, Both boat and boat - man brave:

'Tis Loreley's song hath brought them beneath the foam - ing, the foam - ing wave.

dolce

una corda

sempre legato

dolciss.

smorz.

rit.

dolce

perdendo

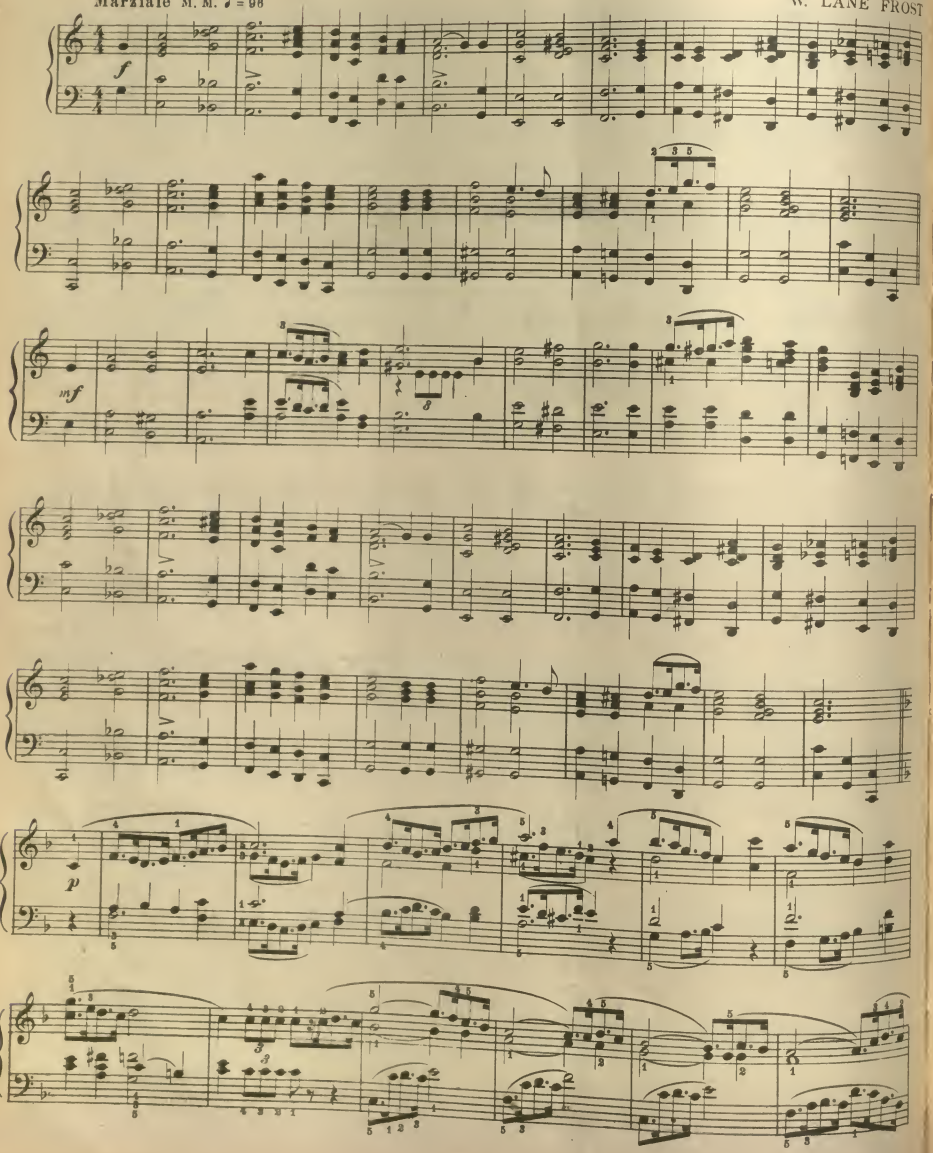
rit.

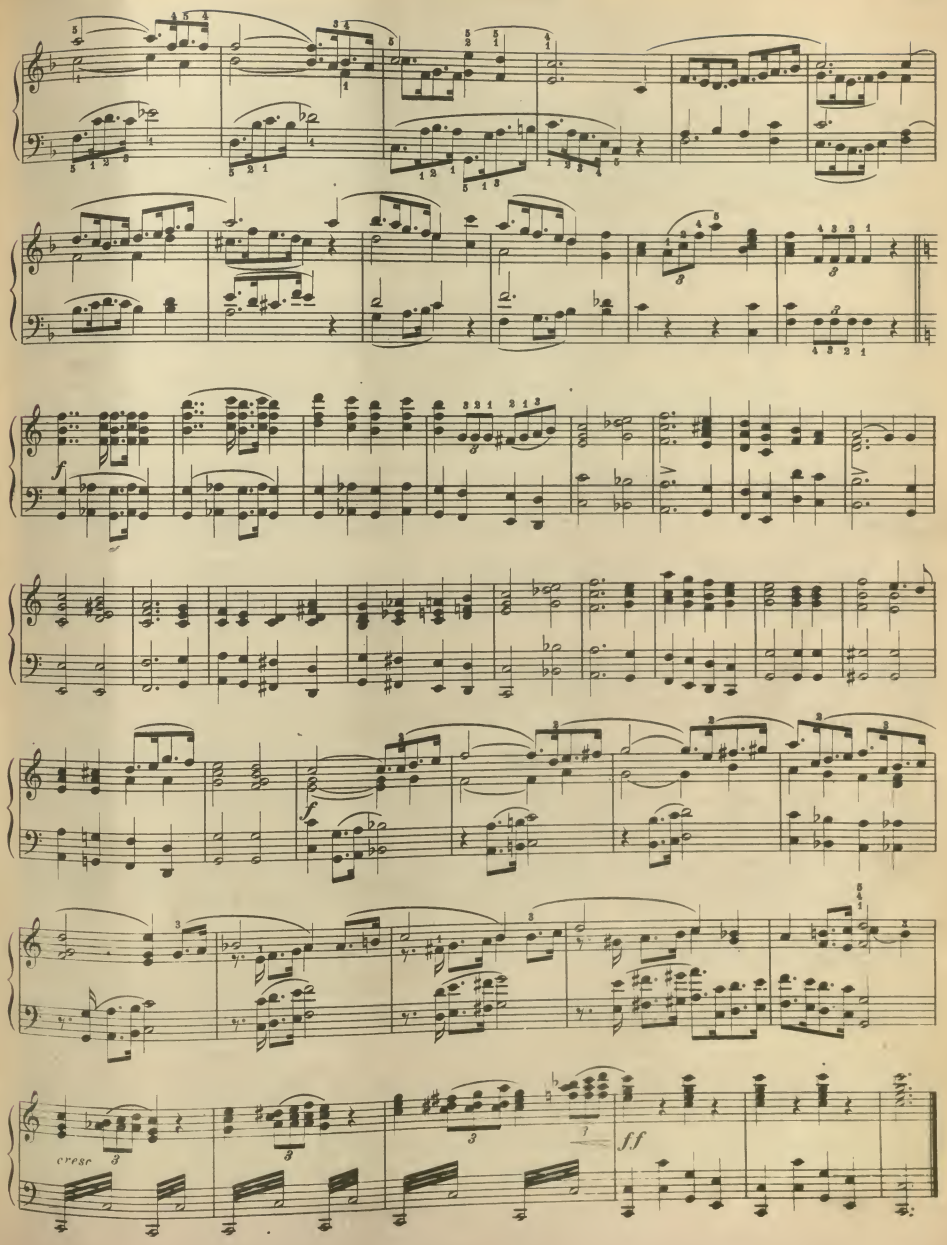
AVONLEY MARCH

PIANO or ORGAN

Marziale M. M. ♩ = 96

W. LANE FROST

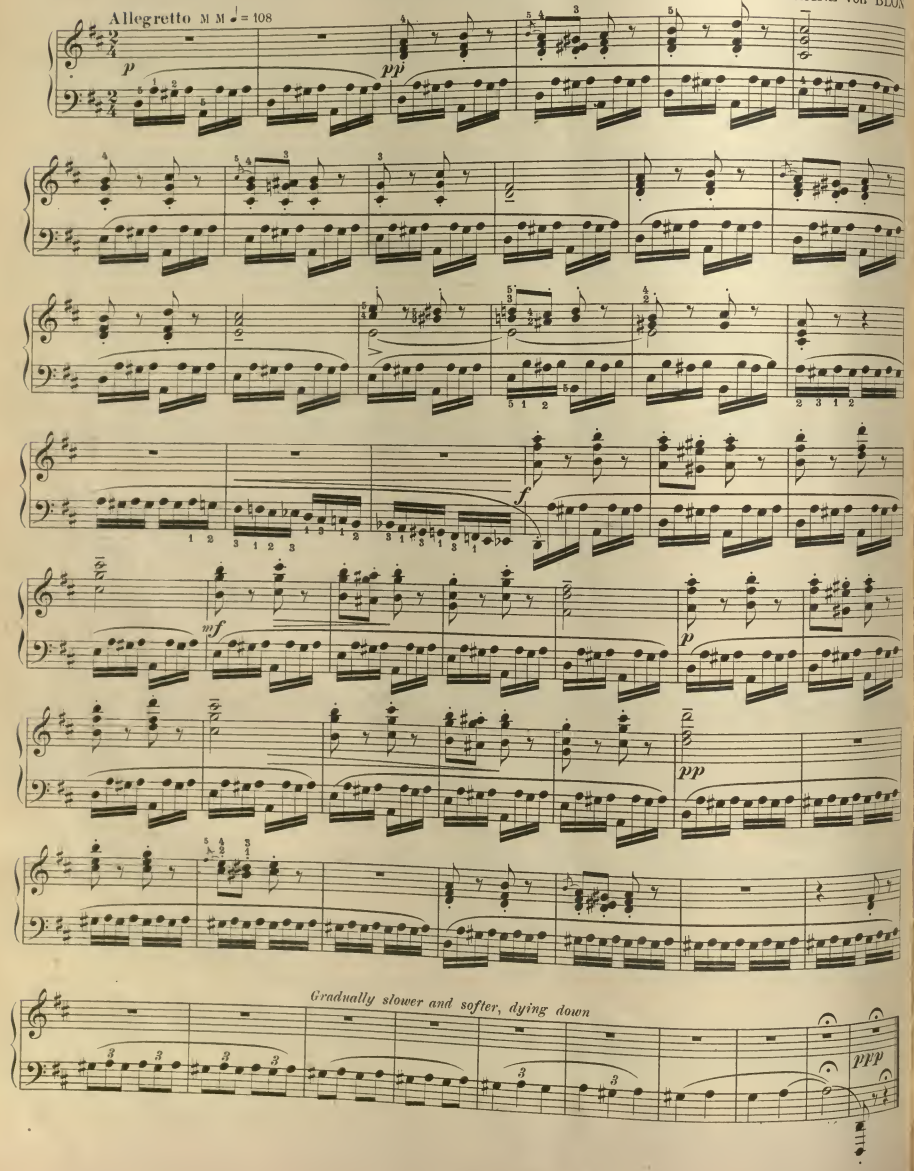




SPINNING ROOM CHIT CHAT

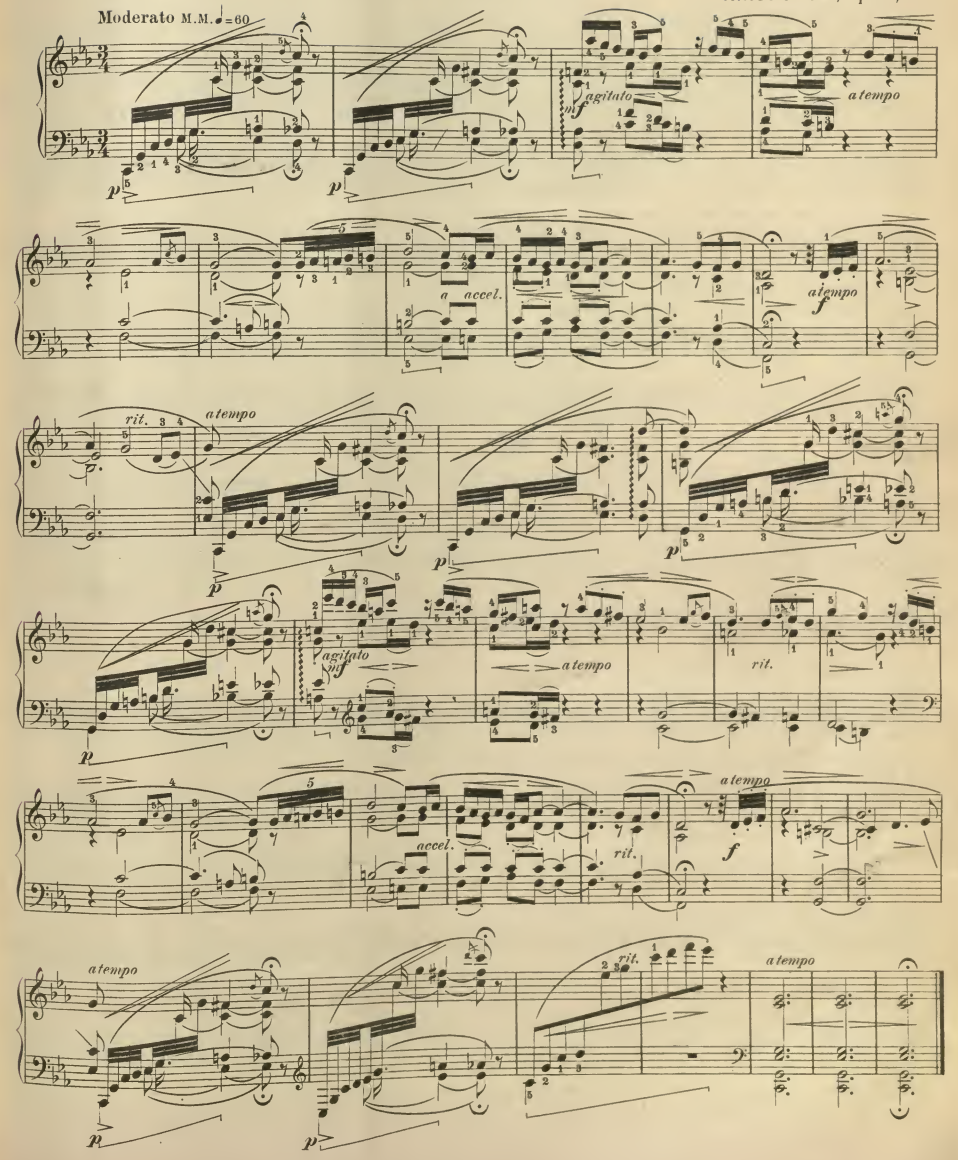
Plauderei in der Spinnstube

FRANZ von BLON



PRELUDE

A. KOPYLOW, Op. 39, No. 1



SONG OF THE PLAINS

(THE CRY OF A COWBOY)

Words by
SUE ALICE PULSIFER CROCKETT
in "Gulf Coast Magazine"

CARLOS TROYER

Andante - *earnest and plaintive*

ten.

There's a coun - try 'way out yon - der, Just a - cross the Big Di - vide, Where the moun-tains 'neath the
Oh, my heart yearns for God's Coun-try, So big and bold and true, And I long to jump my

ten.

heav-ens and the plains are big and wide; And the trail is al - ways wind-ing and a man may ride and
Tack-ie and ride mad - ly out to you! Now, if some one would grub-stake me and my hard up state but

ride, And the cab - in door is op - en, and the key hangs out be - side ——— hangs out be - side.
knew, I would quit this claim to - mor-row, that's ex - act - ly what I'd do ——— that's what I'd do.

ten.

There the elk is in the tim-ber and the sky is all a - light, With the glo - ry of God's
If a read-er rich and gen-'rous, with a stack of shin-gles high, Should be stumb-ling on this

ten.

sun-shine and the moon to watch by night; Where a fel-low's word is tak - en and he does - n't have to
"po-em" and be-hold my lone - ly cry Would he cast per-haps a crumb or two up - on the wa - ters

ten.

fight Nor to show the oth - er fel - low just the rea-son why he's right, Nor to show the oth - er
nigh, That would send me back to Cat - tle - Land once more be - fore I die! That would send me back to

fel-low just the rea-son why he's right. Why he's right.
Cat-tle Land once more be-fore I die! Ere I die.

diminuendo *rit.* *lunga*

To Mrs. Ethel Little Zabriskie, Brooklyn, N. Y.

SOMEWHERE

RICHARD LE GALLIENNE

G. WARING STEBBINS

Lento semplice

She's some-where in the sun - light strong, Her tears are in the
Yon bird is but her mes - sen - ger, The moon is but her

rit. rall.

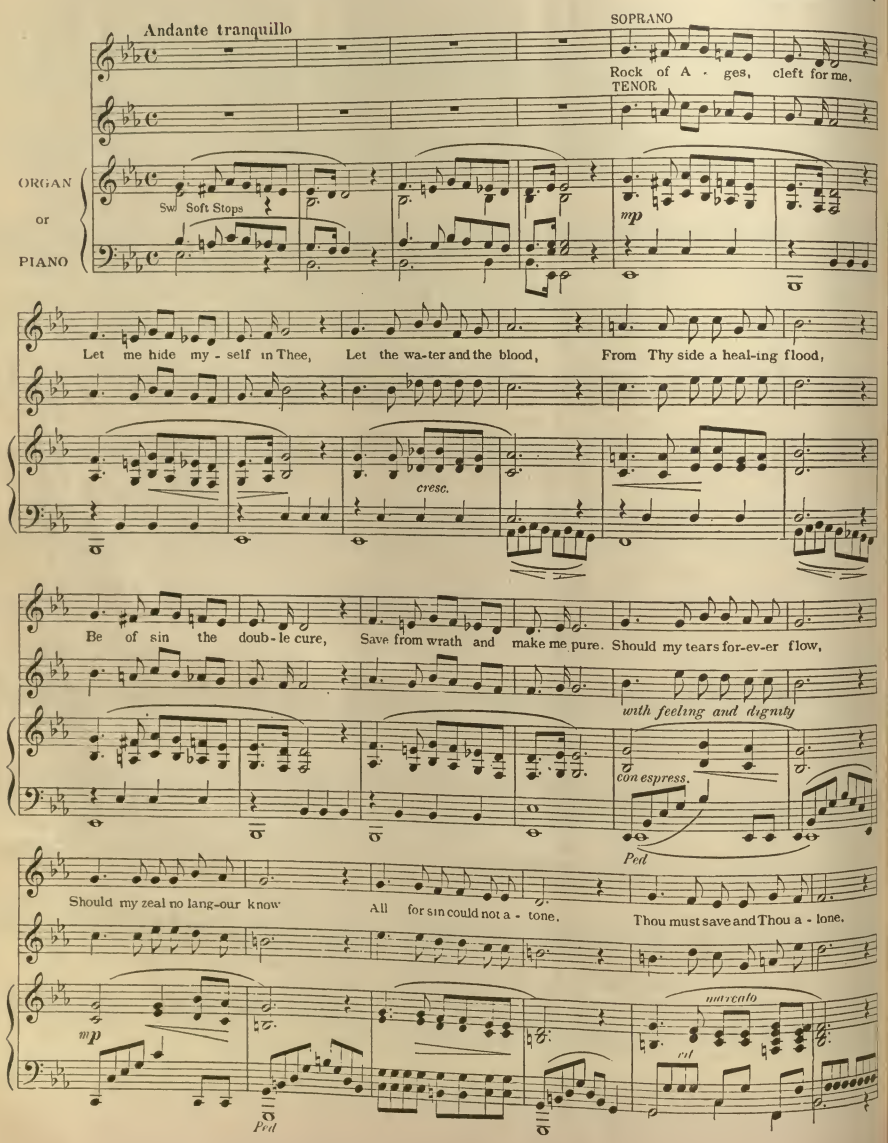
fall - ing rain; She calls me in the wind's soft song, And with the flow'rs she comes a - gain.
sil - ver car; Yea! sun and moon are sent by her, And ev - 'ry wist - ful wait - ing star.

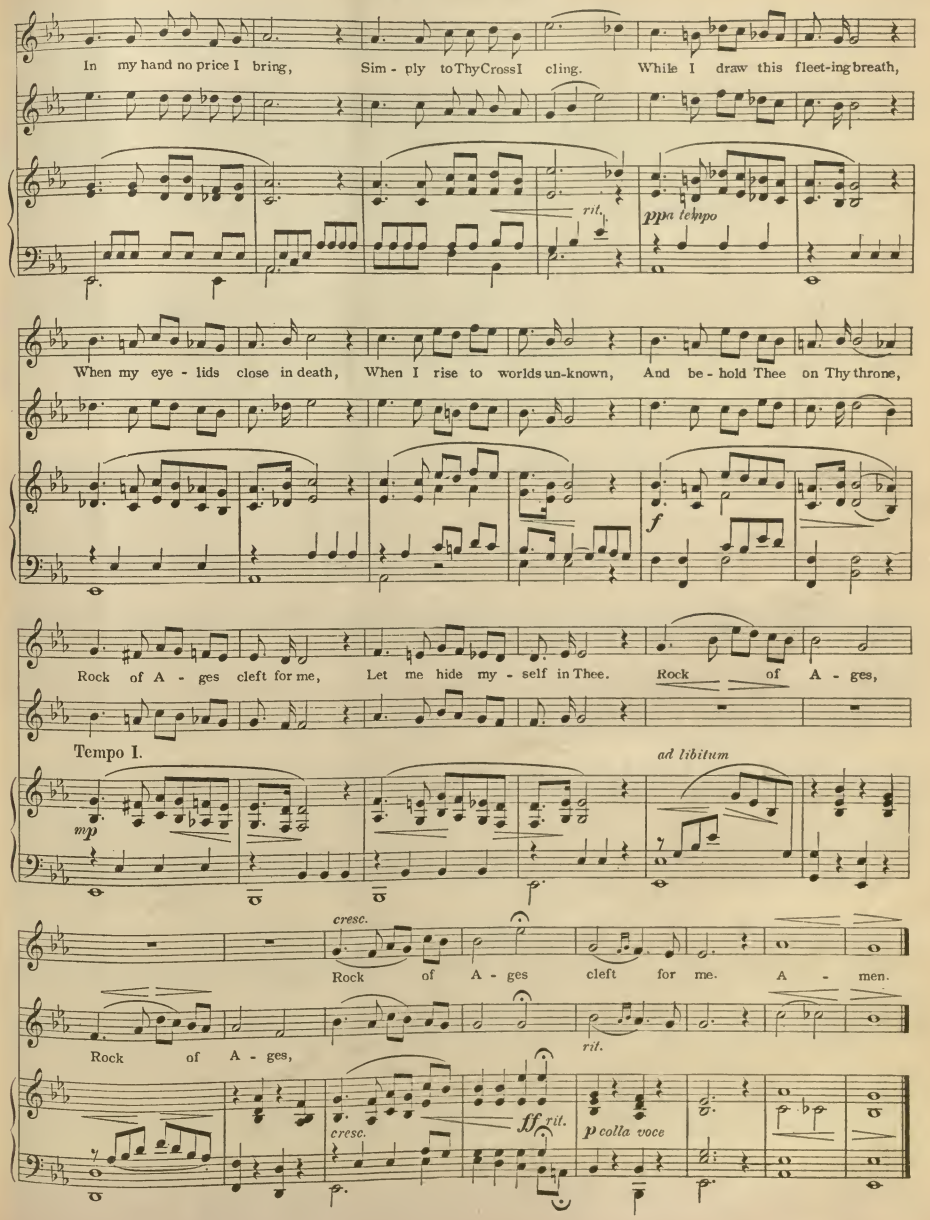
rall.

ROCK OF AGES

SACRED DUET FOR SOPRANO & TENOR

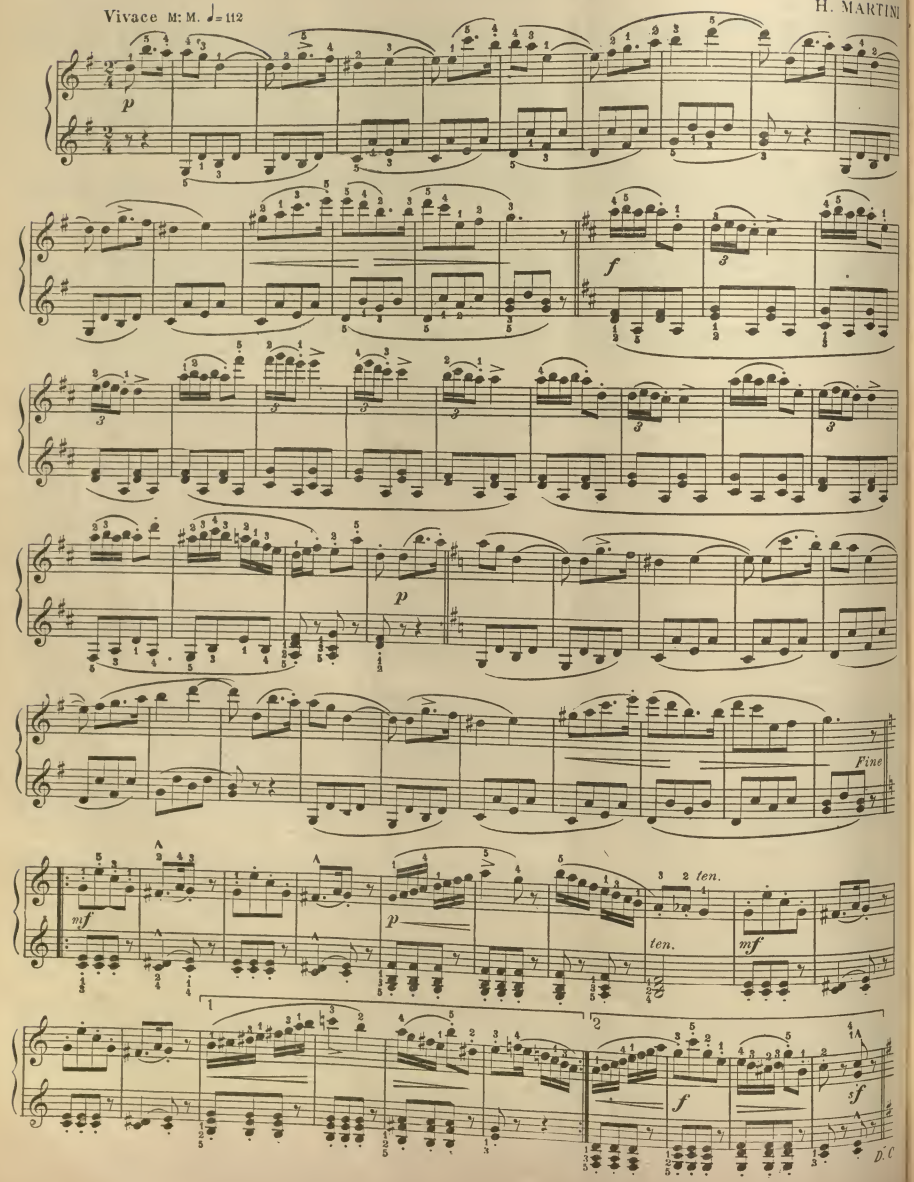
T. EDWIN SOLLY





PETITE SERENADE

H. MARTINI



VOICE DEPARTMENT

A Mid-Summer Selection from Voice Articles by Famous Writers and Practical Teachers

The Voice Department for September will be edited by Mr. Dudley Buck, Jr.

"THE ARCHITECTURE OF A VOICE."

BY GIUSEPPE CAMPANARI.

I CAME from a family of musicians. I was a growing lad when my father told me to prepare to enter the Conservatory at Milan to study the violoncello.

"Papa," I replied, "I wish to be a singer."

He was very angry and laughed scornfully. "You, a singer! You are a fool. Do you not know that you have no voice?"

"If I can talk I can sing," I answered, respectfully, but firmly. "I will make a singing voice out of my talking voice."

When I was sent to the Conservatory with my 'cello, where my big brother was studying the violin, I presented my request to the head of the vocal department. He tried my voice and laughed like my father. "You have no more voice than that," he said, and he struck the wooden case of the piano. Then he continued, kindly: "My boy, strive to be a good 'cellist. That is also a beautiful voice which you can make sing."

I was determined that if they would not teach me at the Conservatory I would teach myself. I began to train my voice in the same manner I was taught on the 'cello, very, very slowly, note by note, listening with ear and mind that the sound should be round, clear and true. Each note occupied all my attention. I fixed my mind and thought upon it. I never attempted a new note until I was perfect in the last. The 'cello was my teacher and my model. I could not have selected a better.

An Impromptu Debut.

But in America it was as in Italy. No one would believe in my voice. I was not even given a chance to sing. When I would say, "I can sing at the symphony concerts," my companions would laugh merrily, and say, "You are a good fellow, Campanari; you are very intelligent; on one subject only are you crazy—and that is when you talk of your voice."

One day Emma Juch's company, which was in Boston, needed a Valentine for "Faust," as the baritone was taken suddenly ill. I knew the role at my fingers' ends, and Mme. Juch engaged me in a sort of desperate way. I was better than no Valentine. I rushed to the hall for my orchestra rehearsal. "Boys," I called out, "this evening I sing Valentine with the Emma Juch Opera Company! I wish you all to witness that I shall have a big success."

"Now, indeed, the poor boy is crazy," they muttered, looking at me very dolefully.

I had become so certain of my voice that even on that momentous occasion I was master of my vocal instrument. I sang, and sang at my best. That evening's triumph was the beginning of my operatic career. That very evening, too, I gave up scraping cheese on my 'cello, and my friends no longer called me crazy. Through persistence and intelligent training I had created a singing voice from a talking voice.

A would-be singer, I care not what his natural gifts, should treat his vocal cords in exactly the same manner the tuner manipulates the inside of a piano. Each little peg that controls the vibrating string is twisted and turned until the note responds without a flaw to the required pitch. How tiresome it is to listen to a piano tuner in the house! If he is a good man at his trade he strikes and restrikes the note until he is satisfied.

When I pass certain schools of vocal training and I hear through the open windows the marvelously beautiful voices of your American girls running up and down scales and chromatics as gaily and thoughtlessly as though running up and down stairs, I say to myself, "The piano tuning is all wrong. Another great voice perhaps is destined to go to pieces."

The Standard of Perfection.

The artist may not always be in his best voice, but he never sings below the standard of perfection he has acquired. Whoever heard a Sembrich or a Jean de Reszke break upon a high note? Such a catastrophy would be an impossibility. La Sembrich, yes, has a great natural voice. De Reszke has, perhaps, a great created voice, but both have great knowledge of those marvelous cords within their throats. The vocal instrument, if in proper subjection, can play no tricks. It has no off nights. These so-called "off nights" are mere subterfuges for off training.

Knowledge—knowledge! I cannot lay too much stress upon knowing how and why a thing is done. There is no chance—no accident—in a note. A note that comes out of the throat should be a fact—an absolute certainty. My little girl, who sings exquisitely, is an ignoramus. Her voice, with the beauty and charm of an exquisite orchid, will live no longer if she should prove herself a dullard or a *paraseuse*.—From the *Broadway Magazine*.

VOCAL STUDY ABROAD.

THE question of going abroad presents itself sooner or later to every student who aspires to an operatic career. Many make a great mistake in taking this step before they are ready. In an interview published in the *Evening Telegram* (N. Y.), Dr. Frank Damrosh made some pertinent remarks on this subject. He said in part:

"Study in Europe is for a certain class of students, but only for that class. These are students who have, through long preliminary training, fully demonstrated that they have voices good enough for opera. To get repertoire they must, as yet, go to European opera houses. In the great opera houses in this country there is no opportunity to gain repertoire.

"For such repertoire work no student is ready until her voice has been thoroughly trained and her preliminary education completed. And this preliminary education, the training of the voice, the acquisition of expression and artistic appreciation, can be gained just as well, and at less expense, in this country than in Europe. There are just as many good teachers in this country as there are anywhere. And there is nothing about the climate or air of an European city which lends a magical aid to voice production.

"Many girls go abroad because they think musical advantages are cheaper across the Atlantic. Suppose a girl goes to Europe for four years. Her passage will cost her at least $160 for the round trip on the steamer or $40 a year. Her board in Europe in a cheap but decent place will come up to $30 a month, or $360 a year; her fees at a conservatory will be $100 a year, or a total of $510 as a minimum without clothing, other necessities or admission to concerts.

"If the girl wants to live in refined surroundings her board alone will amount to at least $500 a year. If she takes from private teachers her lesson fees will be as high as she cares to make them. In New York, where the cost of living is high for this country, a girl can live in a very good place for $8 a week and get a full course under the best teachers for thirty weeks for $200.

"This makes the course of her thirty weeks $440. In vacation she can return to her home and save her board or because she knows America can earn some money in the summer to help defray her winter expenses. She also can find opportunity for making money in the winter or of working for her board at odd hours in America. In Europe the American has little opportunity or no chance of earning any money at odd times because she does not know the language and does not understand the customs of the people.

"If she succeeds in getting employment she will find the money paid for such work trifling compared with what she can earn in odd times in her own country. In fact, in this country there are many ambitious students of music who are able to earn the entire cost of their musical education."

It will not be long, the advocates of American training hold, before impresarios will be drawing their singers from this city.

BONCI ON LANGUAGES IN SINGING.

"It is injurious to the voice for young singers to study in more than one language. The essentials of artistic singing are purity of tone, purity of style, and purity of diction. When a tone is properly placed the word need not affect it, but a great deal of harm is caused by applying the word too early, and beyond this by using several languages. It is a question, and a serious one, whether those who teach singing understand the application of the word to the tone, and the dangers are obvious in languages where nasals and gutturals prevail. Italian is the easiest language to sing, then comes Russian, and I should put English next. All languages affect the tone unless the tone is first able to carry the weight of the language. A singer may study in any language, but in only one until after the tone is placed beyond any possibility of being affected by the demands of the different languages. Studying in several languages is very bad for the voice, and must of necessity retard the growth more than months of serious study can overcome. Few people realize what a delicate organ the voice really is, and probably no other is more abused."

"BELL CANTO" AND MODERN SINGING.

"Bonci, who is recognized as the greatest living exponent of pure singing, consented to express some opinions and suggestions concerning the voice, its use and abuse. He makes distinct the difference between effective singing and artistic singing, and points out how the entire structure is endangered by present tendencies.

"'I no not deplore modern music as modern music,' said Mr. Bonci, 'but because it offers so much temptation to neglect the sort of study which produces great artists. I have known cases where study has not been necessary, a natural voice and a great amount of dramatic talent supplying the years of attention to detail and to correct placing of the voice. Such a voice can be used in modern opera, but never in the older forms, where everything depends upon perfection and where the aim of everything is perfection.'

"'Do you then believe that modern opera is easier to sing than old Italian works.'

Old vs. New.

"'Yes, and no. The orchestra hides many vocal shortcomings, and the effects called for in most of the modern operas are rather dramatic than vocal. Putting aside the danger to the individual, the thing to be protected is the art itself, and in the present influence the danger does not lie so much in what we may call orchestral singing as in the fact that the voice is not put into proper condition to meet the rigors of the demand.

"'I hold to the incalculable value of the older forms of opera even for the purpose of meeting the present tendencies. Everything in music comes by evolution, and the most modern music is actually based upon the classical simplicity of the past. While the daring of the impressionist in music as in art effaces all suggestions of the rigidity of earlier forms, a thorough grounding must be his first asset, so that if the form be abandoned or broadened or changed, he who does it knows exactly why he departs from the fountain head, and he must also know from what he departs.

"'Let us apply this to the voice and understand that where formerly the orchestra meant nothing but a support, and a subordinate support, to the voice, it is the voice which is now treated as the subordinate. If it can be heard over the trumpets and cymbals, well and good, if not—that's not so important because the voice has become merely an adjunct, a detail.

Hard Training Needed.

"'But woe to the voice unless it has gone through the same severe course as if it had been in preparation for the singing of the older music, otherwise it can never endure the strain.'

"'But how long do you believe it will be possible to give the old operas, if the singers give themselves up to the later forms of music? Will the audiences continue to encourage the old Italian operas?'

"'It is not possible to foretell. Yet those who understood the voice perfectly, whether or not their sympathies run to old Italian opera, have the greatest respect for its educational powers. These teachers know that there would be no more possibility of producing great singers without putting them through this routine than great pianists could be produced without developing technic through the medium of scales and finger exercises. The old Italian

singing is the natural singing. It was this which caused the operas to take the form which they did. It was not the operas which brought forth the singers.

"'It is different to-day. Wagner made demands upon his singers, and those who have followed him have been still more exacting—not to use a stronger expression—and these demands go far toward eliminating the true art of singing.

"'Some voices, especially those which have had the right foundation, do not suffer from modern methods, but they are in the minority. I may even say that there are very few which do not so suffer. I would not put my own voice to the test. I love singing better than effects. I love polish and everything that is exquisite and artistic, and the great essentials of artistic singing are purity of tone, purity of style and purity of diction, and when we go outside of these elements the "bel canto" is jeopardized.

Diction and Tone.

"'In the matter of word as applied to tone I would say that when a tone is properly placed the word need not necessarily affect it, but a great deal of harm is wrought by applying the word too early and beyond this by using several languages. It is a question, and a serious one, whether those who teach singing understand the application of the word to the tone, and the dangers are obvious in languages where nasals and gutturals prevail.

"'The Italian is the easiest language in which to sing; then comes the Russian, because it is almost as soft and as smooth as the Italian. I should be tempted to place the English language next, because it is so open and so free from nasals and gutturals. The German is not more dangerous to the singing voice than any other language; it is all simply a matter of tone production, and all languages affect tone unless the tone is first able to carry the weight of the language.'

"Mr. Bonci was then asked in which language vocal study should be conducted, and he answered:

"'In any one of them, but in only one until after the tone is placed beyond any possibility of being affected by the demands of the different languages. Studying in several languages is very bad for the voice, and it must of necessity retard the growth more than months of serious study could overcome. Few people realize what a delicate organ the voice is, and probably nothing receives as much abuse.'"

—Emilie Frances Bauer, in the New York Evening Mail.

The human voice!—oh, instrument divine,
That with a subtle and mysterious art
Rangest the diapason of the heart—
Thine air-spun net around the soul doth twine,
Whether the heart of thousands lifts, as one,
The wild, deep anthem of its monotone,
Or the soft voice of love its silver line
Threads through the spirits innermost recess.
Thou moldst the blank air, that round thee lies,
To a rare tissue of fine mysteries;
Thou canst lift up the soul and canst depress—
And upon music's balanced wings canst fly
Straight through the gates of hope and memory.

—W. W. Story.

THE PRACTICE OF ATTACK.

"The vocal cords should set for the tone at the very instant that the column of breath moving up the windpipe strikes them. That is the secret of pure bell-like attack. The student will naturally ask how he is to know when he is getting this kind of attack. There are two ways of ascertaining. One is by one's own sensations and the other is by the report of a competent hearer. It is in the latter capacity that the trained teacher is essential. One's sensations are pretty good guides in this particular matter, but they are deceptive in other details of singing. One cannot hear his own voice as others hear it, and the teacher is the guide whose experienced ear detects vocal error and who knows the cause of it.

"Attack should be practiced with the minimum amount of effort. A good attack can never be acquired by practicing with a big tone. The employment of a big tone presupposes the inhalation of much breath, and no neophyte in singing is competent to manage a large body of breath. Bad attack is sure to result from any attempt to do so. The attack and much besides that must be acquired before singing in full volume should be attempted.

"Taking in a large quantity of breath is at all times hazardous. The singer should inhale just as much breath as he needs for the tone he is about to produce, and there is no standard of mental judgment for this. The natural demand of the lungs is the best guide. You will find that they will protest equally against being starved and against being crammed. If they are stretched too much the muscular strain of retention will affect not only them, but also the throat, and you will without question get a tone sadly affected with vibrato.

"Anything which tends to tie up the vocal cords, to rob them of perfect relaxation (that is, in so far as sensation goes) will bring on vibrato. On the other hand, if they are actually relaxed, that is, not properly set taut for the formation of a tone, the voice will surely wabble, and every tone will be unsteady and uncertain in pitch.

"The breathing behind the attack, then, must be well within the power of the lungs. Practice deep, gentle and slow breathing, but in singing never attempt to fill the lungs to their utmost capacity. The athlete who can do a hundred yards in ten seconds flat and who is jogging along at a fourteen-second gait has the same feeling of ease and elasticity in his limbs as the singer should have in his chest when he is breathing properly.

"Feeling this way he will not ruin his attack by tightening up the throat in the effort to help the lungs hold in, nor by opening it in too much in the effort to help the air out. David Pfrang-con-Davies in his admirable work, "The Singing of the Future," says that we should draw in just enough breath for a whisper and then convert it into tone.

"A sigh of contentment is his standard of breathing. He advises the singer to draw a sigh of contentment, then to repeat that sigh and exhale it in tone. It is by no means bad advice. In practicing attack, however, it would be well to think more of the whisper than the sigh. A sigh is sometimes pretty deep. Think of a whisper, then, and inhale breath as if about to utter one. Then make your attack with that amount of breath.

"Now follows the natural question, 'What am I to attack?' Attack a vowel sound. That is the answer. In general, let consonants alone in the early stages of your practice, with one exception. The letter L is kind to the student of attack. It is recommended by most of the old masters as aiding in setting the mouth, lips, tongue, etc., in the natural position for the production of a good tone.

"These same masters also advocated the use of the vowel sound best represented by the syllable "Ah" as the safest for the early stages of tone formation. They believed that in the utterance of this sound the throat was well opened and the tongue and palate brought into good positions.

"In studying attack one should not tax his mind on the position of the tongue at all. What he should keep before him is the imperative necessity of having everything about his throat and mouth in a position creating a sensation of comfortable relaxation."—*W. J. Henderson.*

A SINGER'S ADVICE.

Mme. Blauvelt gives the following good advice to singers:—

"A very few persons seem to realize that the throat is the toughest organ in the body and can stand the greatest amount of use, but not abuse. While our eyes and limbs are resting we are talking, talking, talking, calling into action all the muscles of the throat, and yet they never seem to grow weary or wear out. To keep the most beautiful voice in good condition only the most ordinary care is necessary. The voice is simply a musical instrument, having the same mechanism as any other instrument. I generally find that when I cannot sing well the troube lies in a disordered stomach. The wheels of the instrument have become clogged, and I think most singers tell the same story. In the first place the voice must not be ruined by improper training. It should be neither forced nor overtrained. So many people are content to sing with husky voices! Again, others think that to sing high notes they must distort their throats. Sooner or later these faults will prove the ruin of any voice, long-suffering as it is. If a singer wishes to preserve her voice she should never sing music unsuited to it. Many singers claim to have a phenomenal range of voice and pipe out an unmusical high note and call it singing. From an artistic point of view it is simply screaming. Patti never strained or forced her voice in any way. It still preserves traces of its velvety quality, with the liquid thrills so wonderfully beautiful. How few such artists are to be found! Many of our former great artists are to-day victims of this abuse of their voices. With some the high notes are still possible, but the chest register is all gone, or *vice versa*. The production of a tone causes no fatigue if it is properly done. Naturally, a singer must be careful of her diet. She cannot indulge in late suppers, and at all times her fare must be of the simplest."—*Music.*

The master betrays great want of skill who obliges the scholar to hold out with *force* on the highest notes; the consequence may not only be injurious to the voice, but, as we shall afterwards see, to the health, tending to inflame the throat, burst some blood-vessel, or produce rupture, and the voice is certain to be impaired in beauty and flexibility.—*Voice and Ear.*

"A great composer understands how to animate any detail of a poem, be it ever so dull."—*E. Grieg.*

FOREIGN-BORN SINGERS WHO CLAIM AMERICA AS THEIR HOME.

BY H. T. FINCK.

Adelina Patti was born in Spain, but her parents were Italians, and they brought her to New York at so early an age that, to cite her own words, she "learned of all languages English first." Olive Fremstad was born in Norway but came to the United States as a child and grew up here. Mary Garden was born in Scotland, and came to Chicago at the age of six, and remained in this country till she was nineteen, when she returned to Europe. Perhaps we cannot claim these three singeers as Americans with the same right that we claim Emma Eames, who happened to see the light of the world first in Shanghai; yet the fact that all of them lived with us during the most impressionable, educational period of life prevents us from looking on them as foreigners. Mary Garden, at any rate, looks on herself as being an American, and we have reason to be proud of it, for she is an artist of unusual gifts and attractive individuality.—In the May *Century.*

ORATORIO SINGING.

BY KARLETON HACKETT.

The goal of almost every young American singer is the oratorio. When is the young singer ready to begin the study of these master works, and how shall he go about it? In the first place he must know something about singing before he undertakes oratorio study, but it takes much more than a good voice to make an oratorio singer: it demands thorough musicianship, an understanding of what is noble in music, and a deep, sincere conviction of the meaning of life. Oratorio singing is no place for the display of technical proficiency, something altogether different is required. Technical skill there must be and of the highest degree, but the singer must have gone beyond that stage when the desire is for display (if indeed it does not require a character by nature above such thoughts), and have reached some appreciation of the magnitude of the thing to be expressed. The subject on the practical side has two aspects; the singer's feeling for the meaning of the music and the text, his powers of imagination which enable him to form some adequate mental picture of the thing to be done, and then mastery of vocal technique which shall enable him to give outward, convincing expression to what is in his mind. Those who are not actively in the profession have exceedingly misty ideas on both of these points. So far as the vocal technique is concerned, if the singer has a good voice and can sing a fair range of songs well, he is ready to begin oratorio study, for there are many arias and recitatives in the oratorio which make comparatively slight demands on range and technique.

The first difficulty which confronts the teacher is that the pupil is almost invariably afraid of oratorio. He has the idea that it is something vast, ponderous, and solemn; so he does not dare approach it in a human way and see what really is required, but feels overwhelmed, helpless, does not know at all what he wishes to do, and consequently does much worse than nothing. In this state of mind the simplest recitative, the most flowing air, is an impossibility. His voice is so inelastic, his mental attitude so dull and heavy, that what he sings is absolutely without beauty or meaning, and he is apt to get such an impression of weight and labor when he thinks of oratorio, as takes him years to remove. Nothing is more common than this attitude of mind of students and singers toward oratorio; they wish above all things to sing it, but they give up in hopeless despair. This is wrong, and worse than wrong, it is foolish. The young singer cannot hope to give to oratorio the breath and volume of tone, the dignity and solemnity of utterance that the old artist has at his command, but let him remember that the old artist was once a young student, and had to begin with groping and failure before he found the right path. So instead of being overwhelmed in imagination by the vast bulk of oratorio traditions taken in the mass, let him pick out some one simple recitative, study it as though it were an ordinary piece of music, and see what he can make out of it.

Vocal Technique is Mental.

Vocal Technique, the understanding of the laws of good singing, is of course mental. You cannot separate vocal technique from interpretative power and imagination, for both are a part of each individual, interwoven and inextricably knit together in our psychic being. That which we like and feel confident we can do, we do in one way; that which we fear, no matter how much we may wish to do it, we do altogether differently. An English song written by some living man the student will sing with the confidence that gives elasticity to his tone and meaning to his words, but let him begin an aria from some big book, and his spirits freeze at their very source, you would think another man were singing, so dull and unmeaning has his voice become. This it is which is so wrong and foolish. Take the music as you would any music; the words as you would other words. Instead of a general feeling of vastness, instead of thinking of the whole oratorio, read over the words of one recitative, make to yourself a clear picture of just what those words mean, and how they should be spoken so that the meaning would come clearly to the listeners; study the notes to see whether in themselves they have anything of special difficulty. Time and again you will find that the thing itself is not difficult; it is the general notion of oratorio that oppresses the imagination. But you do not study the oratorio in one great mass, nor do you sing all together in one outburst; we learn it note by note, phrase by phrase, and we sing it the same way, after we have learned it. So study the first phrase of some simple recitative, convince yourself, the only way anyone ever is convinced, by practical experience, that this phrase can be done if one goes at it in the right spirit, then do other phrases. Do not pick out the great arias; common sense should be of some assistance here as it is in other walks of life, when people will call it to their aid. Many a tenor is convinced that oratorio is beyond him because his first effort in that line was to sing "Thou Shalt Dash Them," from the Messiah. Don't worry and fuss over the big arias, take the simple arias, and the recitatives, the simplest you can find, sing them, study them, until you understand what they mean, and can give yourself with some confidence to their expression.

Singing Should Be Practical.

Singing is not a theory, it is a practice. You will not learn much of real value by theorizing and dreaming about things, but by doing; by studying something until you know it and then singing until you can give out your tone with freedom and confidence, and make the words mean something. If you cannot do this with the easier recitatives and arias in the oratorios, then your ideas of the laws of singing are very bad. One who can really *sing* anything, can sing these easier arias. Then if he can sing the easier ones and is willing to study, think and sing, he will grow into the power to sing those of greater difficulty. Begin with what you can grasp mentally and physically, then there is room for healthy development. Don't be blinded nor overpowered by great masses, pick up some small detail that your fingers are strong enough to hold, and so go on adding bit by bit. Above all things, begin. Keep your head clear to see some one thing accurately, no matter how small it is, then you will accomplish something. To sing oratorio demands earnest, sincere study and good common sense.

SCATTERED HINTS CONCERNING VOICE DEVELOPMENT.

BY ALBERT BAKER CHENEY.

All true voice development is educational. The voice is a medium and a measure of intelligence. Its office is the audible expression of thought and emotion. It is the mind and heart's own and only instrument for this high purpose. Voice development means first, mind development. We must work through the laws of the mind in order that the mind may play upon its own instrument in its own way. The basis of true vocal training is rather psychological than physiological. We must look to the source, the cause: in other words, to the mind. Since there would be no physical action were there no mental action, it follows that right mental action is the sole cause of right physical action; and, on the other hand, that a wrong concept held in the mind will cause wrong physical action. The emotions, as well as the mind, must be put under drill; for the tone language is largely a language of the feelings. The imagination must be quickened, strengthened in a direct and healthy way. The voice sets afloat as many qualities of tone as we have thoughts and feelings; this many, and no more.

The mind's own tone frees the physical organism from friction. Mind and harmonized condition of mind and body. It means also economy of life force.

The tone being born in the mind, it is easy to conceive its influence as a world power. Mind tone, world-power tone—this it is that we seek. The tone being rightly conceived, the muscular action involved will take care of itself. The singer's accomplishment hinges on his mental attitude; for the mental attitude opens or shuts the way to knowledge, to truth. The greatest thing men ever learned or spoke or sung was the truth. Conviction follows in the wake of truth. Work for truth and all nature stands back of you. Truth and work cover the ground.

If voice is a reality, there is a real way of developing it. The secret lies in *allowing* the voice to take its own way out. "Voice building" is a term that should pass into disuse. It is a misleading term, the tendency of which is to obstruct the voice channel, to induce wrong mental and physical habits, friction, and waste of life force. The voice should feel its way out, both mentally and physically with the mind as leader. What occupation can be higher or more subtle? The voice is the tone mirror of the mind, or, if you choose, the spirit; and to reflect it rightly *the attention must be fixed on what is to be uttered*, not on fancied hindrances in the way of the utterance. Right here is the secret of true tone production. The thought, the desire to express, brings with it the inspiration, method and power requisite for expression.

It is the same mind which sees, feels and hears. Our education through the ear should be as definite as our education by way of the eye. There should be as much science in our tone-forming as in our sight drawing. The mind can be educated to form through the eye, ear and touch alike. The artist will never attempt to put fine coloring into poor form, whether he be painter or singer.

We students and teachers of the voice must hold fast the simple, fundamental truths and principles. Success is sure to follow if we courageously work with them. Fashions and traditions put behind, the teacher should insist, first of all, on the right atmosphere—the right concept and attitude. A bush of roses is a charm to the eye, but we must dwell in the fragrant atmosphere which surrounds it if we would know the rose in its fullness.

Facial Expression.

Each line of development helps the whole. When the tone has not true form, the face is out of its true lines; on the other hand, true facial expression cannot accompany a wrong tone. Nature demands that the entire organism be in harmony. To induce this harmony, strong mental pictures and illustrations should be used. During modeling of tone forms, geometrical forms greatly aid the mind through the medium of the eye. One may be deaf to the tones of truth. The tone artist listens for thought and feeling. The real or living tone must be a mental tone. Man's inventions can be performed upon mechanically, but his own vocal organism cannot be set, trap fashion, to catch truth tones.

Every tone that is made has its physical location. If a tone be free from friction, it is rightly located; which means a perfect unity of muscular action. Right form and quality of tone is the result. We memorize the mental action that frees the voice line, and the tones make rapid progress. The work is always in the ideal. The steady, still tone of dignity attests the centering of mind and body. The tremulous tone, on the contrary, betrays unordered effort and folly.

Between the trembling singers and the repetition of the words and phrases, larynx, diaphragm, open throat and breath control (right tone includes all), life is, indeed, a burden. If a singer is to set his larynx or diaphragm, what about a hundred more muscles directly or indirectly connected? Nature does not allow one part of the body to be indifferent to another. The human body is one whole with one leader. When the mind wishes to poise the body on the toes of one foot, the entire organism comes into direct action to carry out the will of the mind. Nothing but paralysis of the nerves can interfere. Singers have accomplished much under mechanical instruction, but it was done in spite of it rather than because of it. The intuitions and right tendencies were too strong to be led far astray.

Singing and speaking are two forms of the same thing; namely, the use of the voice. The singing or sustained tone we consider the fundamental, the whole tone; the speaking tone is, so to say, a short singing tone. Singing, chanting and speaking show the evolution of the voice as well as the evolution of the race. Man did not begin voice action by talking and speaking. Humming and sustained, articulated tones were first used; and so it should be to-day in the practice of the singing voice.

The voice should wear much longer than it commonly does. Nature takes away the power of the muscles not used, and gives over to injury those used wrongly. The lawful use of the voice muscles and of all muscles brings nourishment, health and life. Trick practice speedily brings the singer to the end of right development.

Nature works freely through the highly developed teacher, which teacher is inspirational. The flashes of inspiration hold their lines of connection with the human mind but a short time. Such moments are to be regarded as brief seasons of spiritual growth, of mental expansion. Strong impressions come from somewhere. Respect them and give them a test. It is important to record them for analysis at leisure.

Singing was intended to be universal, not for a selected few. Ignorance and delusion have paralyzed the power of song, and sunk many a noble soul in the sea of silence. The united powers of our being cause, during right tone production, right mental and physical vibrations. The human voice is grown through spiritualizing the body.

SONG'S MESSAGE.

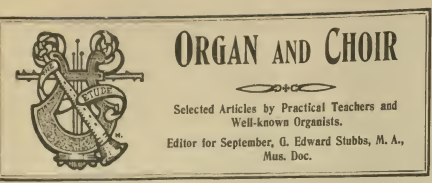
BY MISS EVA HEMINGWAY.

Emerson says: "We are all wise. The difference between persons is not in wisdom but in art." Every person has something of a voice and some insight into the gift of song, but not to every one with a voice does nature grant the power of song.

Voice does not make the singer, but with voice must be united intellect (constructive intellect), that is, an intellect that can concentrate intense passion around a single subject, can discriminate upon what to intensify. Philosopher Bain says: "Mind starts from discrimination." With such an intellect will the singer detach the best from his subject and thereby build a satisfying structure for his phrases. He will also gracefully pass from one subject to another, from oratorio to the ballad, making the one as effective as the other.

Intellect and voice, however, are not sufficient to consummate the art of singing. Impulse, when wedded to intellect, brings forth tone-color, hence begetting the dramatic and lyric temperament depending with how much impulse one is endowed. Our best acts are spontaneous, hence the necessity of a strong impulse or transient mental motive or force which would communicate instantaneously to an audience, if the singer would sway them with the motions by which he is possessed while singing. Admiral Dewey had impulse, this impulse which sweeps everything before it, and without which years might have been spent in fighting Spain. The artist who is the genius is the one with great passion underlying intellect and impulse. Passion makes one forget oneself, surprises out of propriety, giving one an abandonment of spirit. Cromwell says: "Man never rises so high as when he knows not whither he is going."

Because all these attributes are rare, do not be discouraged and cease to study, ye of small talents! for every man must know how to appreciate song, and if you cannot give out as much as the great artist, your message in song may be just as effective for good as the noted singer's.—*Grand Rapids Press.*



ORGAN AND CHOIR

Selected Articles by Practical Teachers and Well-known Organists.

Editor for September, G. Edward Stubbs, M. A., Mus. Doc.

THE VOLUNTEER CHOIR.

BY ANNIE HUMPHRIES DAVEY.

[The following is the relation of an experience that is unfortunately only too frequent. While English musicians decry the American "Quartette Choir," as they call our solo quartettes employed to take the place of volunteer choirs, they do not realize the difficulties which beset the path of the American organist in securing a volunteer choir. The boy choir is precluded in most of our non-liturgical churches by popular sentiment. We can imagine no more difficult occupation for a musician than the management of a volunteer choir. Musicianship evidently plays but a small part in the successful conduct of a volunteer choir, for we have known men of comparatively limited musical experience to give very creditable performances of some acknowledged choral masterpieces. Diplomacy seems to be the most desirable possession, but it requires a diplomacy no less than that of a Franklin, a Disraeli or a Bismark. No country ever existed in which so many heterogeneous factors have gone together to make the commonwealth. Race, nationality, tradition and taste continually at war, all play their part in furnishing obstacles for the leader of the volunteer choir. Unenviable as is his position, we have a most sincere regard for the man or woman who can hold such a body together year after year and at the same time produce really fine musical results.—Ed.]

Like most churches, the "First Evangelical" had *experimented* in music. First, a well-paid quartette, very satisfactory, but expensive, furnished the music After a few months the congregation grew critical; some took exception to the bonnets worn by the soprano and others to the mannerisms of the bass (he *would* roll his eyes heavenward whenever he sang a solo!) Besides, the conservative ones worried dreadfully over the monthly expense account. The fact that the pew rental increased phenomenally during the reign of the quartette was overlooked in the distress occasioned by the active disbursement of funds.

For a short time there was talk of a boy choir, some of the church members having observed the popularity of such an organization in the Episcopal church across the street. But that plan was speedily dismissed by the narrow-minded committee, who murmured about "Popery," and other things not compatible with Union Church ideas.

For a few weeks Mr. Stout, the quartette tenor, was engaged to sing solos, and an organist to render "sacred selections," but, after a few Sundays, that palled. The "sacred selections" of both organist and tenor, though long and varied, began to become historical in the sense that they frequently repeated themselves. So once more a willing congregation met in solemn conclave with the music committee and suggestions were called for and freely given.

"The Christian Church on Elm Street has had a volunteer choir for two or three months now, and they do say the music is beautiful," said Deacon A, rising to his feet, and beaming over his glasses. "And when I think," he continued, "of the superior voices we have right in our midst, I am praying that the Lord will move the hearts of our singers that they may raise their voices in His temple and to His praise," and the dear old deacon blew his nose vociferously and sat down.

The Organization of the Choir.

That was the beginning. In an hour enough volunteers had been found to furnish a choir of sixteen voices, including Mrs. B, whose beautiful soprano was ever in demand, and Mrs. H, the contralto, Mrs. B's dearest friend. A formal vote was passed authorizing the committee to pay a professional leader, and the faithful Mr. Stout was chosen to fill that position. After some discussion, a volunteer organist was decided upon, a timid little woman who played ordinary church music fairly well. She, too, was a church member who burned with zeal and longed to contribute her mite.

Eleven voices were available at the first rehearsal, Mrs. B and her dearest friend, Mrs. H sent word that they were going to a theatre party, but if they could have the music they would "run it over." Mr. Stout felt somewhat dismayed as he wanted to make a great effort for the first Sunday, and had urged all members of the choir to attend rehearsal promptly. His ruffled feelings were not smoothed when he received a polite note from Miss X, saying that had she been informed that Miss Y was to join the choir she should not have joined herself. As it was she tendered her resignation.

This certainly was discouraging, and a hoarse voice over the telephone informing Mr. Stout that his most dependable tenor had the grip complicated matters quite a bit. One of the contraltos just stayed away without notice, but in spite of the five missing voices the choirmaster was quite surprised by the good work done at rehearsal. They sang well on Sunday, too, with all the singers looking prosperous and handsome in rows of especially constructed seats.

"Rehearsal, Friday night, 7.30 sharp," said the leader after service Sunday evening. "Oh, Mr. Stout!" came a wail from eight feminine throats, accompanied by a few bass and tenor growls.

"Why that's our club night, and we *can't* come Friday night" they cried. Saturday was very inconvenient for Mr. Stout, but it was finally chosen after Wednesday had been given up as prayer-meeting night, and Thursday dismissed because the National Guard drilled on Thursday evening, and that would take two of the best basses away.

"What ever I'll do about Henry's bath, I don't know," one young mother was heard to object. "I know it," said her friend, "and John will make an awful fuss about coming out Saturday night. Well, never mind," she brightened up. "It's only a volunteer choir and I'm sure the church ought to thank us for singing at all, and, of course, we needn't attend rehearsals if we don't feel like it."

The Disruption.

Unfortunately, this view was shared by most of the choir, and in spite of all Mr. Stout could say, attendance was most irregular, while he, poor man, heard many remarks to the effect that he "needn't talk, he was the only one who got anything out of it." Nor was that the extent of his trouble. One Saturday evening Mrs. B rose hastily, scattering her music to the four winds, and angrily walked out of church.

"Wha—what," gasped the innocent choirmaster, as he gazed at the closed door. "You gave that little solo to Sarah F," whispered the organist, "and Mrs. B *must* have all the solos or she won't sing." In spite of his indignation, Mr. Stout was advised by the committee to call and placate the lady, as otherwise she would surely resign, taking with her, her dearest friend. As the Christmas music was under consideration, Mr. Stout straightened out this difficulty by exercising much diplomacy, and prevented the resignation of both sopranos.

As long as the volunteer choir held together the leader never could count sixteen present at rehearsal, and tardiness at church services was by no means unheard of, as in the case already cited of Mrs. B, who continued in the erratic ways of genious until the end of the chapter. Eleven, nine, and finally only seven voices were found to be dependable, and by that time the church people woke up to the fact that four families had left the church, also that the monthly expense account did not show the expected saving, and that there was general dissatisfaction over the music question. Mr. Stout was doing his best, but he could not hold a choir of frivolous young folks together after the novelty wore off, especially as they all had so many outside interests. It was evident that the neighboring churches were attracting larger congregations and raising more money.

Therefore, at the semi-annual meeting of the music committee, they decided to advertise the fact that a good quartette would be engaged, and *good* salaries paid.

OVER AMBITIOUS ORGANISTS.

An organist can hardly be blamed for seeking to get the most possible out of his organ, but there are some who carry this principle to an extent that makes it a failing. The suitability of their music to the particular occasion or even to the general surroundings does not seem to trouble them. Good music is usually safe under almost any conditions, but it is just a question whether the most accomplished musician can efface the impression of the incongruity of, for instance, the "War March of the Priests," following a quiet sermon on "Christian love," or a selection even from "Parsifal," chasing up a discourse on the Lord's Supper. What is needed for success on the organ stool, as well as anywhere else, is good common sense combined with the utmost of skill in the business in hand.

BE CONSIDERATE OF THE ORGANIST.

THE organist needs all the help that we can give him. Remember that, of the income that he must make to live in decent comfort, his stipend as organist forms only a very small part. We expect a good deal from him, and we do not, as a rule, pay him on a scale which errs on the side of undue liberality. He has many difficulties and many critics. Much of his best work is done quietly and unostentatiously, and is not noticed. His mistakes are spotted at once, and are criticized with a keenness which is not inspired by good nature or by musical knowledge. A congregation wakes up to the fact that the church choir has improved enormously during the last two or three years, but it does not strike them that the improvement is due mainly to the patient, unwearying grind and practice, week by week and month by month, of the organist with his choir. —*The Church Choir.*

HINTS ON CHOIR TRAINING.

To have a good choir you must first have good voices. Be careful in your selection, and keep out all dead timber. Ten lifeless, slovenly, unresponsive singers will kill the good work of forty good ones.

Build up a good balance of tone. Don't have half your choir sopranos and all the other parts drowned out. You cannot divide the parts equally as to numbers, of course, but see that the volume of tone from each part is about equal. A good test of balance is to have your choir sing some simple hymn, written in close harmony, first with full power and then very softly. Go to the back of the church and listen.

Work to secure a perfect blend of the parts. They may be well balanced as to power and yet not blend. Blending depends, first, on the voices being as nearly as possible of similar quality, and, second, on the alertness and intelligence of your singers. There must be no independence, but each must be constantly listening to the others till he feels that his voice is melting in with the others and the four parts forming a well-balanced quartette.

Look well to the enunciation of the words. The jumbling up of the words so commonly heard is unpardonable. It is one of the easiest things to correct if gone about systematically. Ten minutes of special drill on articulation at each rehearsal. It will pay you.

As to discipline, keep your choir well in hand. Don't let them walk over you, and yet your control should be by a gentle firmness, not by a rough tyranny. Cover the iron hand with the silken glove, and never forget that you are a gentleman. The members of a choir delight to honor and obey a strong man, but they have no use for a grizzly bear. Avoid a fussy, bustling manner before your choir. The best work is accomplished by a calm, businesslike method.

Take earnest thought to establish good feeling in the choir. Keep the members interested in each other.

Practice often without accompaniment. It will make your choir sure of themselves.

After going through a new anthem once or twice, rehearse the parts separately until every member is sure of every note.

Practice very soft singing occasionally, and watch for purity of tone. In soft passages there is danger of the tone becoming wheezy, woolly. Insist on sufficient breath pressure to keep the tone clear and resonant.

Guard against roughness of tone and blatancy in forte passages.

Give special attention to difficult passages, and go over and over them until your choir can sing them in the dark.

Try and get your members to think as they sing—to remember what they are working for when asked to repeat a passage. An hour of brain-filling practice is worth five of thoughtless drumming.

Discourage all exaggerated expression. Don't drag out a ritard, or when you see an "sf" mark don't go at it with a club. It simply means a little special accent.

Commend your choir when they do good work, thank them for their faithfulness in attendance, but beware of self-satisfaction. When you and your choir begin to think you're about perfect you're in danger. Keep your ideal well ahead of you, and when you have reached it give it another long push forward.—*The Church Choir.*

PROMINENT FAULTS IN ORDINARY CHURCH ORGAN PLAYING.

PERHAPS the most prominent fault in ordinary church organ playing arises from the use and combination of the organ stops—a process technically known as "registering." Some organists seem to imagine that virtue can only exist in a player whose registering is as varied in color as was Joseph's coat and as constant in its changes as a weathercock or a kaleidoscope. "Kaleidoscopic change," says Dr. C. W. Pearce, "*can*, of course, be produced upon the organ, but to make an organ *sound like an organ* continuity and smoothness of tone, intensity and quality are among the first things to be desired." Says Sir J. Stainer: "Stops should on no account be changed unless it can be done without breaking the time or disturbing the rhythmical flow of the music. It is the more important to impress this upon the young organist at the present time, inasmuch as it has become a vicious fashion among a certain class of organists to hold down a chord for more than its proper duration with one hand, while the other is ostentatiously hunting about for stops. This trick is bad enough when it happens to be the final chord or a movement which is unduly protracted, but when it is a chord in the middle of a passage, the effect is truly distressing."

From faulty registration to irrelevant, and sometimes, we fear, irreverent "word painting" is but a step, so we will put that fault next in our list of errors. Sir Frederick Bridge thus writes concerning this prominent defect in church organ playing: "No doubt many may have heard organists attempt to portray 'birds singing among the branches' (generally depicted by means of the shrillest flute in the organ), and endeavor to represent 'the heavens dropping' and the 'word running very swiftly,' the former by a startling *staccato* chord on the lowest octave of the great organ, while the right hand sustains the harmony on the swell, and the latter by a run up the keyboard of surprising rapidity. Ideas such as these would not, it is believed, occur to any organist of refined taste. Within reasonable limits an organist must be allowed to introduce special treatment suggested by the words he is accompanying; but he must use great judgment and display a cultivated taste." There is a good story told of two office bearers of rival churches discussing the merits of their respective organists. "You should have been at our church last night," said A, "and heard Mr. X describe 'one deep calling another because of the noise of the waterpipes.'" "Pooh!" replied B, "that's nothing. You ought to drop into our church on the eleventh evening of the month and hear our man when he comes to 'They go to and fro in the evening; they grin like a dog, and run about through the city!'"

The Abuse of the Swell Pedal.

A distressing defect in the playing of some otherwise capable church organists is the abuse of the swell pedal. "My organ seems to suffer from a chronic condition of flatulence," remarked a clerical friend, who attempting to describe to us the exaggerated *nuances* affected by his organist. That this pumping of the swell pedal is a very prominent fault in church organ playing is evidenced by the frequent allusions made to it in standard treatises on organ playing.

Dudley Buck, in his treatise on "Choir Accompaniment," says: "The expressive use of the swell is liable to one very common abuse which may best be expressed by the common term '*sawing* upon the swell pedal.' When inexperienced players find their right foot upon this pedal, something seems to prompt them to keep it constantly in motion. The result is, of course, a monotonous *crescendo* and *diminuendo*, generally aggravated by a series of little jerks, wholly unrelated to the natural expression which the phrase may require." Says Sir John Stainer: "A bad player, when he has a leg to spare, seems to think it cannot be better employed than by pumping the swell pedal. It might often be said that such performers try to use the swell pedal even when one leg cannot be spared, and thus, frequently sacrifices beautiful pedal passages by consigning their rendering to the frantic efforts of the left foot only." In conclusion, Sir John adds: "The swell *crescendo* is the more effective if not used too frequently." To which we have only to add that not only does the perpetual sawing of the swell pedal prevent appreciation of its legitimate use, but it robs the performer of one of the best devices for the procuring of sudden accents, emphases, and *sforzato* effects —effects which can be produced by the sudden lowering of the swell pedal, which are often indicated in original organ music, and which, when used in choral accompaniment with rarity and judgment, often serve to restore a wandering choir to a sense of correct *tempo* or just intonation.

Players who are visible to the congregation need to exercise more than usual care in order to avoid violent movements of the person, especially, as the late W. T. Best puts it, in passages in which the pedal is "freely employed." Apart from the extreme ugliness of awkward positions and grotesque movements on the part of a church organist, such proceedings are conducive to the playing of wrong notes and to the perpetuation of other inaccuracies, both on the manuals and on the pedals. As the late Frederic Archer observes: "All unnecessary movements of the body, even while executing extended pedal passages, should be carefully avoided, and all appearance of effect carefully concealed. Nothing is more distractive to an audience or more unpleasant to witness than the restless swaying of the body to and fro."—*The Choir Journal.*

ORGAN ACCOMPANIMENT.

BY A. MADELEY RICHARDSON.

ORGAN accompaniment, as we now understand it, is practically a new art. Its growth has corresponded with the growth of the modern organ—a thing almost of yesterday. The present-day organ, with its marvellous and complicated mechanism, its endless variety and power, is one of the wonders of modern invention. In it we hardly recognize the descendant of the old cumbrous "kist o' whistles," with its heavy touch, ponderous draw-stop action, accessories few and far between, and limited tone-coloring.

The modern organ possesses facilities for boundless effects, and so presents a fascinating power beyond all other instruments. This high perfection has its advantages, but it has also its dangers. Out of so many possibilities the organist must choose effects that are in accordance with good taste and true art. Hence the student's need for a safe guide to show him where to look for legitimate effects, and what to guard against as incorrect and unsuitable.

Two extremes are to be avoided in accompaniments, viz., extravagance and dullness. From a nervous dread of the one there is a danger of the earnest student falling into the other. A good and artistic accompaniment should be warm, interesting and graphic; its characteristic marks variety, force and truthfulness.

Our business now is to find out where these lie, to discover what variety and interest can be infused into our playing by really legitimate means.

For a skillful and successful accompanist certain qualifications must be presupposed. He should start with a sound knowledge of harmony, counterpoint, form and instrumentation. Without this the highest walks of his art are unattainable. But as, thanks to the high standard now in vogue, there are numberless men possessing all this necessary knowledge, the demands here made upon the modern organist will not be considered unduly exacting.

SIMPLIFYING THE CHORISTER'S ATTIRE.

THE modern and most favored type of church architecture seems to have for its fundamental principle that which has obtained so long in the building of theaters, viz., that no sitting in the house shall have his or her vision obstructed by awkward angles or huge supporting pillars. Not only must the minister be plainly seen by all, but a popular desire is gratified by placing all that contributes actively to the service within the range of vision. Thus the organ and choir become objects of sight as well as sound. With the gradual passing of the ephemeral quartette choir it is not uncommon to note the presence of thirty, forty or fifty persons, the better half of whom are women, grouped in front of a dark organ case, and who provide the musical part of the service. As by this arrangement there is more to hear, so there is correspondingly more to look at. In the seasons of florid millinery and light apparel, a variegated color scheme is presented by comparison with which Joseph's coat would appear as a Quaker garment, and the rather vigorous exercise of singing results in lines of nodding roses and ribbons which do not contribute to the praise of God in his sanctuary, if indeed they do not considerably detract.

Thus with these changed conditions of modern worship it has become a subject for sober consideration whether it is not better to do away with this conspicuous and entangling maze and substitute therefor a simple vestment of white or black; if not an exact copy of that which adds so much impressiveness to the Episcopal service something similarly devised. Although not generally adopted yet, this is not a new idea by any means; it may be said to have passed its experimental stage, for in the churches where it has been applied it has met with so nearly universal favor that there is no likelihood that it will ever be adandoned.

This movement, so quietly and steadily gaining ground should be warmly welcomed by organists, for it contributes so much of churchly beauty to the service that other enrichments must follow and his office be correspondingly ennobled. It takes some tact to bring about this improvement in most non-lithurgical churches that have tied up to the old Puritan meeting-house service so long; but the organist should be found on the side of this progressive movement, and bring to his aid all the sympathetic help he can command.

"It matters not who criticises, the composer ought to do it best himself. But for this, self-abnegating impartiality and quiet clearness are necessary—qualities which the author generally lacks. It is so natural to be in love with one's own children that the contrary would almost cause astonishment."—*Robert Franz.*

Violin Department

ROBERT BRAINE, Editor

BETTER MUSICIANSHIP FOR VIOLIN STUDENTS.

How fortunate a circumstance it is when a child starts in violin study to have parents or guardians with sufficiently high ideals to know what it means—the development of an artist's nature! Few things come by chance in this world, and a schildly developed musical intellect certainly does not. How a child is to receive the right impressions, is the difficult matter.

It is certain that in our smaller cities, and in many cases in the larger ones also, students begin with absolutely no knowledge of music. They learn finally to tune their instruments and generally begin by learning the scales, etc., of which they have had no previous knowledge. This is done without the assistance on piano of mother or friend.

In some instances, where the talent is pronouned, a good player is produced, but the true idea about the matter seems never to enter our people's minds. We have all had students who easily distanced others in progress, and to whose early environment everything could be traced.

When it is possible much good music should be heard. In outlying towns this is the most difficult problem to face. Nevertheless, more can be gained by a little study of the piano or by the assistance of someone accompanying on the piano. Afterwards a knowledge of the rudiments of harmony causes music to take on a different aspect to the young student.

The piano gives the most intimate acquaintance with music in general. In some way the pupil must know instinctively what harmony is to the melody he is playing.

Of course a piece in minor key is doubly difficult to that of one in major; hence the woeful attempts of many young pupils who play minor keys, for the style is changed by the harmonic grasp of the student.

In the development of musical taste the most important branch to familiarize one's self with (in the opinion of the writer) is that of song. The expression given a melody is observed quicker in a singer's performance than in any other way. The portamento, or carrying of the voice, the sustained style, the vibrato, etc., applies itself at once to the singing quality of the violin and the student's imitative ability is aroused.

The poetical instinct, without which all technique is almost entirely lacking in effect, and with which the simplest melody becomes, as it were, fused with interest and beauty, is one, if not the, branch of paramount value to the young player, and which is stimulated by the text of the poem.

Duet playing for two violins or the concerted work of any kind of string instruments does the highest good also. In conclusion, good musical literature should be placed within reach of the student. Biographies of the masters, instructing by what means they acquired their art, are productive of high ideals.

Above all things the student should be taught to abhor the degenerating trash called music, which unfortunately is all too much in vogue at the present time. As Schumann says; "It should never be heard." The beautiful in music which has taken centuries to develop should be kept in our minds alone. One can scarcely estimate how pernicious the influence is of poor music on the sensitive mind of the young student.

DETAILS THAT GO TO MAKE PERFECTION.

Many violin teachers do not turn out good pupils because they fail to explain to their pupils the countless little mechanical details which are necessary to observe in playing a string instrument. Take, for example, the production of a good tone in the higher positions from the fifth on up. Pupils find themselves making a sickly, screechy tone on the very high notes. They will try and try, and yet cannot attain the flute-like, passionate tone which a really good violinist lends to even his very highest tone. In nine cases out of ten the trouble is that the pupil bows too far from the bridge when playing in the higher positions. If the reader will examine his piano he will find that in the case of the highest notes the hammers strike the very short strings very close to where the strings enter the bridge, whereas in the case of the long bass strings of a grand piano the hammers strike over half a foot away from the bridge. The same rule holds good in the case of all instruments where the tone is produced by the vibration of strings, set in motion by the action of hammers or of a bow.

The double bass is bowed quite a distance from the bridge, the violoncello somewhat closer, and the violin closer still. In all these instruments the player must bow closer to the bridge the higher he plays. This results from the operation of a very simple scientific law, that the shorter the string the nearer the end it must be struck or bowed to produce a good tone.

Let the violin student who has trouble playing the extreme high notes with a good tone, let his bow approach very close to the bridge, and he will be astonished at what a difference there will be in his tone. When a violinist is playing from the fifth or sixth position on up, the vibrating portion of the string between his fingers and the bridge is so short that it is as if he were playing on a toy violin. Take the case of the highest G, produced at the end of the fingerboard, and we find that the portion of the string which is vibrating is only about two inches and a half in length. Suppose in playing this note the violin player bows the same distance from the bridge as he would in playing in the first position, the effect would be about the same as if he bowed six inches and a half from the bridge when playing in the first position. No violinist needs to be told what the effect of that would be. The next time the student goes to a good orchestral concert let him watch the violinists in the orchestra. He will note that when they are playing in the highest positions the hair of their bows will be almost touching the bridge. They do this instinctively. because it is the only way to produce a good tone. It is also true that when the pupil wishes to produce a larger tone he should approach nearer the bridge as he increases the pressure on the bow.

VIEUXTEMPS' AMERICAN DEBUT.

A New York daily newspaper in 1844 described the first appearance in New York in that year of Vieuxtemps, the illustrious violinist and composer, as follows: "Vieuxtemps' first concert Monday night was a very stylish jam. He is a small puny built man with gold rings in his ears, and a face of genteel ugliness, but touchingly lugubrious in its expression. With his violin at his shoulder, he has the air of a husband undergoing the nocturnal penance of walking the room with 'the child'—and performing it, too, with unaffected pity. He plays with the purest and coldest perfection of art, and is doubtless more learned on the violin than either of the rival performers (Ole Bull and Artot) but there is a vitreous clearness and precision in his notes that would make them more germane to the humor of 'before breakfast' than to the warm abandon of vespertide. His sister travels with him (a pretty blonde, very unlike him) and accompanies him on the piano."

CHILDREN'S IDEALS.

Some children are so naturally prone to idealize that they will inwardly exalt the performance of the butcher's boy upon a comb, or a jew's harp, into something little less than divine. A poor sort of ideal, doubtless, but the interesting part is, they almost always endeavor to imitate, if not to excel, the original performer—excellent proof of the stimulative power of any ideal upon mind and capacity.

If teachers of the violin would only talk less and play more to their little pupils, the process of instruction might be made vastly more agreeable to both parties. How is a child, who cannot yet experiment for himself, to discover any virtue in perplexing bowings and tiresome finger exercises if the pleasure resulting from ultimate combination of these things is not early impressed upon his senses? And it is just as easy to play something for him from time to time; something short and tuneful, but truly artistic. Play it in your best manner, too, if you wish him, consciously or unconsciously, to appreciate the niceties of phrasing. Put it to him that the magic of the music lies in the mastery of the bowing; that the pleasing emotions he experiences whilst listening are conveyed to him by subtle gradation and delicate qualities of tone color. And all this with as few words as possible—only being careful not to play to him over long.

Some of you may say that the child is incapable of appreciating this perfection of detail; that he will be just as pleased with a banal polka, if you rasp it out to him with resinous cheerfulness. Well, so he will. And he will go on preferring the polka all his days if he hears nothing but that class of music, badly written and badly played, for the greater part of his youth. Moreover, when he grows up he will be a frequenter of music halls and smoking concerts, and will dote upon the refrains of popular songs and the wit of halfpenny "comics," and become a nuisance to all reasonable society.

Children must be guided in aspirations. For one that has ultimate sense of perfection, you will often find that are crude, curious, ill-balanced little mortals; nevertheless, with pos of latent possibilities if only they directed into desirable channels. this matter of direction that lies in the teacher's hands. He can increase the receptive capacity of pupil's mind, nor hasten the often slow processes of mental digestion, but his clear duty to provide proper intellectual food.

Any music intrinsically poor worthless of its class is unfit for intellectual nourishment; and in category I would include those positions which aspire to classical and fail of arriving at anything mere labored vagaries of notes. Such compositions will surely prey the taste and destroy the critical faculty of a pupil who is obliged study them, and will, just as surely, reflect discredit upon the teacher who, free will, selects such undesirable material for study.

If we honestly give the children our best, in the days of their pupilage they, in turn, will give of their best the world when they grow up. And have added to the sum total of good the world—even in remotest and humblest manner—is no small thing to comfort when the years begin close in.—*The Strad.*

THE LOVES OF A VIOLINIST.

"A violinist," said M. Ysaye, "must love as many fiddles as a sultan does love wives, and more. I should like a violin harem—a regular seraglio of fiddles—Strads, Guadagninis, a Gennerius or two, a few Amatis, and of course a few Gaglianos." Once early in his career he was passionately attracted by an alleged Guadagnini in a pawnbroker's window in Hamburg. But it was out of the question, and the pawnbroker, after much persuasion, only consented to lay aside the instrument for a while. Even then possession seemed remote until Ysaye, mixing a diamond-dealing friend, actually fired him with so much enthusiasm that he consented to leave a few of stones with the pawnbroker as security for the instrument. "In this way," said Ysaye, "I was married to my first love among the fiddles, my beautiful Guadagnini."—*Pall Mall Gazette.*

VIOLIN TONE QUALITIES.

We have heard about the "head tone" and the "chest tone," the "nasal tone" and the "tight tone," ever since the art of singing became one of the greatest accomplishments. It is a subject upon which writers all have opinions. There are corresponding qualities of tone on the violin, and as every violinist knows, or ought to know, it requires great skill and knowledge to select the quality of tone to best bring out each phrase in a composition, especially when reading something new. For example, in a cradle song it is often possible to find all of the notes in the first position, but by playing the third and fifth positions an entirely different effect can be obtained. The "head tones," as we might term them, of the E string are not so suitable for a cradle song as notes of the same pitch on the A string, in the lower positions. This is a condition, a problem, that violinists constantly encounter—the choice of strings for every phrase and run. And this is not all, for even on one string there may be three or four ways of fingering, according to the places in the phrase where one decides to make a shift to another position. The bowing, too, has to be considered, in changing positions. All these things taken into account, it is little wonder that there are nearly as many ways of playing a simple solo, like Raff's Cavatina—to use a very familiar example—as there are players. With the difficult concertos of Mendelssohn, Bruch, Wieniawski—also familiar—it is surprising what failures and successes have been attained by the different ways of shifting and fingering.

It is never safe to decide too quickly, with a new piece, what strings to use for each phrase. Of course, a player of long years' experience learns to select instantly the best positions, shifts and strings for the tone quality desired, but even they may make an occasional total failure of a first reading of a piece, especially if it is confined to one or two strings, with frequent shifts—or, say, a G string solo. None of the notes will be missed, but the quality of tone, and the phrasing is all wrong. Again, one may take a shift, or string that seems desirable, and apparently be getting along nicely, when all in a moment the fingers get into a fearful tangle. On other strings, and with totally different fingering, the obstacle would not have existed.

VIOLIN DON'TS.

BY GEORGE BRAYLEY.

Don't put your violin away without wiping it dry with a cloth or chamois skin, as this preserves the instrument and saves the strings.

Don't let any strings down when you are done playing, as it puts the violin out of order and you break strings quicker.

Don't get impatient with a pupil in giving a lesson. Remember you were not able to do much better yourself once.

Don't spit on the pegs of your violin to make them stick. Rub some chalk and soap on them. Possibly they are badly fitted.

Don't lay your violin down on its side by your chair during intermission of playing. Some one, in walking about, may kick it over. Better hold it, or put it in its case, which you can have near you.

Don't put the bow away in the case without unloosing the hair. If it is kept tightened it will soon be useless.

Don't write to the editor of a paper or any one else, asking the value of a violin with such and such a label inside, with an old name and date printed on it, as he cannot tell anything about it. A violin is valued for its tone and workmanship, and those labels are printed the same as circulars and pasted in the violin to suggest that it the instrument was made after that model. The genuine instruments are a rarity and their existence is generally known to collectors.

Don't think any kind of playing will do for some people, as your carelessness will soon be found out, engagements will be lost, and you will wonder why. Do your best at all times.

Don't play in public what you cannot do well at home.

Don't let the rosin accumulate on your violin, as there is no tone in rosin; it stops up the pores of the wood. and, moreover, looks slovenly.

Don't break the hair off your bow. When one breaks, cut it off. You are liable to pull the hair out of the bow by pulling the loose one.

Don't hang your violin on your music rack when you have finished playing a piece; it is liable to fall and get broken.

Don't let the D string remain on your violin too long; it gets dry and hard, making the tone rough.

Don't let your music get scattered and torn. Get some wrapping paper and cover it. Music costs money.

Don't let jealousy arise in the orchestra, and talk about one another behind their backs. It will soon demoralize the whole organization.

Don't keep turning the pegs till the bridge falls down. Stop and look across the violin and see if it stands straight. When the bridge falls it is liable to break.

Don't let the neck of your violin hang down when you are playing. It looks as if you were going to sleep. Hold the violin up.

Don't think you know all there is about violin playing, for that height has never been reached yet.

Don't buy a cheap violin and expect you will get good music from it.

Don't keep changing teachers all the time. Get a good one in the first place, and stay with him long enough to do something.—*The Dominant.*

THE MODERN STATION OF VIOLINISTS.

Nothing is more interesting to the student of the violin than to trace the gradual growth of the art of violin playing from an occupation little respected to that of a noble and dignified profession. Especially is this so of the English speaking world. In an English city the Board of Aldermen passed, in 1658, the following ordinance, which is highly amusing when read at the present day to say the least: "And be it further enacted by the authority aforesaid that if any person or persons commonly called 'Fiddlers,' or 'minstrels,' shall at any time after the said first day of July be taken playing, fiddling, or making music in any inn, alehouse or tavern, or shall be profferring themselves, or desiring or entreating any person or persons to hear them play, shall be adjudged rogues, vagabonds and sturdy beggars."

Well, times have certainly changed since this "fiddling" ordinance was passed. Kubelik has married a countess; Joachim was a personal friend of Emperor Wilhelm, of Germany, and in fact of the whole royal family, as well as of King Edward of England and members of the English nobility; Paganini made over a million dollars playing the violin, and was decorated by nearly every monarch in Europe; Eugene Ysaye has a whole trunk full of decorations and a house full of presents given him by the royalty of nearly every nation in the world; Sarasate, the Spanish violinist, lives like a nobleman, has the income and manners of a nobleman, and is so respected for his charity and good works in the Spanish city where he resides that when he reaches home after a long concert tour it is a gala day for the citizens; they meet him at the train, take the horses from his carriage and draw it to his home with loving hands.

A large volume could be filled detailing honors shown to violinists. The standard of the profession has been rising for over two hundred years, and now the violinist who has really mastered his profession is accorded the same respect shown to other professional men in every community of intelligence in the world.

THE ADVANCE OF THE VIOLIN.

"There can be no doubt that the number of good violin players is very much greater at the present time than it ever was before. Striking originality and genius are probably as rare as ever, but the improvement which has taken place in the rank and file during the past forty years is truly astonishing. While formerly even the most famous orchestras contained but a few who could make any claims to be soloists, nowadays the great majority are thoroughly trained artistic players. One of the best-known teachers of modern times used to declare that the same concertos which, during the first half of this century, were considered the *ne plus ultra* of difficulty, and were attempted in public by perhaps a few of the most famous virtuosos, are now, as a matter of course, studied and fairly mastered by the average student at any conservatory."—*Herr Paul David.*

THE STUDENT'S VIOLIN.

"L. H. W." writes interestingly of the choice of a cheap violin in the London *Strad*, as follows:

I suppose it is hardly necessary, in the present day, to remind the young teacher to suit the size of the instrument to the stature of the pupil. In the dark ages of provincial violin playing—that is to say, twenty or more years ago—there was an idea prevalent that unless a child learned from the start on a full-sized fiddle he would never acquire certainty of intonation; the alteration in length of stop being considered an almost insurmountable obstacle. This fallacy led to many a wearisome and unsatisfactory hour's practicing, when childish body and mind alike rebelled against the unnatural strain. In addition it was responsible for numerous faults in position of the left hand and arm as well as for much stiff and uneven bowing.

True violin playing comes only by intuition. There is a *something*, an indefinable quality in every innate violinist which lifts even faulty playing into a borderland of beauty; without that elusive something to have pure tonality, rhythm, volume, irreproachable correctness, but it is not violin-playing; it is merely a performance on the violin. Out of the many who stand forth to entertain us, in public and in private, there are, alas! comparatively few who can at will lay cheek to fiddle lovingly and draw forth that inner voice of delightful melody, that song of the bygone forest and the winds that hum at the heart of every fiddle thoughtfully fashioned by the hand of man.

Now, from long experience, I have discovered that price is, in itself, no criterion of the musical value of an instrument. The young teacher will do well to test this for himself, and I have no doubt that in time he will discover that it is possible to get a good, an indifferent, and a faulty instrument at exactly the same price. There is an amazing individuality about even the trade hacks, turned out wholesale by the hundred, and apparently as alike as a regiment of tin soldiers. Try nine or ten of them in succession; the sort marked "Copy of Antonius Stradivarius," price $2.50. You will meet several that seem to be suffering from heavy colds; others, with the voice of a fog-horn or a syren; one or two with no voice to speak of; and at the last, one with quite an agreeable and fairly even tone. Buy it on the spot.

The same diversity attends the choice of fiddles running from about $25.00 to $50.00. Matured instruments are always more desirable than new ones, but if the former are not immediately obtainable at the price, a violin which has been used for even two or three years is preferable to an absolutely untried one. A raw fiddle, like a raw horse, sometimes discovers unsuspected vices in course of training. These may be looked for more especially on the third and fourth strings, but the upper portions of the first and second should also be carefully tested for shrill or thick notes. Then, it is possible that the strings may be set too far apart for small fingers, consequently their position on the bridge will require alteration; or the height of the nut is not quite accurately gauged, and the fourth string jars against the fingerboard. All these little matters should be rectified before putting the instrument into the pupil's hands.

THE REMARKABLE CASE OF THE LATE "BLIND TOM."

How an Imbecile Blind Negro Pianist Amazed Scientists and Musicians the World Over.

[EDITOR'S NOTE.—Blind Tom, the marvel of his day, died in Hoboken on June 13th. Since his case will doubtless be referred to by psychologists and musicians for many years to come, we present the following facts, which are taken in part from the Philadelphia *North American*. Blind Tom had many imitators, but there can be no doubt that the man who died recently was the real "Blind Tom." The fact that he was a negro and was also blind added picturesqueness to his career, but the main point of scientific interest was that he was unquestionably an imbecile who possessed the most remarkable memory of its kind on record.

Without belittling his astonishing achievements, it is evident that the power to mimic which is possessed by monkeys and some birds to an unusual degree does not indicate general intelligence. The Editor witnessed a performance given by a world-famous German pianist, who, notwithstanding the fact that he was in a state of bestial intoxication at the time, was able to play with great accuracy some of the most difficult compositions ever written. The reproduction of musical compositions is therefore due to something quite different from high conscious intelligence. It would seem that this was a gift that few people possess. Some scientists explain it as a reflex action. That is, the fingers that have traveled so many times over the same pianistic pathways at last become automatic and do their work apparently without conscious thought.

There is another valuable lesson from "Blind Tom's" life that teachers should appreciate. The teacher who encourages the pupil to imitate rather than to resort to original thinking is not developing the child's higher musical intelligence. Blind Tom could memorize music at a rate that would baffle the ordinary musician. Moreover, his powers of retention were so great that anything he once learned he rarely forgot. After all, he was nothing but a human phonograph, a freak of nature, quite as wonderful as the Natural Bridge, the Mammoth Cave or the Grand Canyon.]

He was Blind Tom to nearly all the world. But few knew that he derived from his mother the name of Thomas Wiggins. It is said that when the late General Bethune, of Columbus, Ga., bought his mother in the slave mart of his town, Blind Tom was a little blind pickaninny hugged close to the breast that had nurtured twenty other offspring. The small bundle of black pulp was blind and frail, and the auctioneer, in offering the mother for sale, stated that the pickaninny would be "thrown in." He was then regarded as valueless even as a human chattel.

How His Talent Was Discovered.

General Bethune had a large house and several daughters who were very musical. Whenever they began to play upon the piano the little blind black boy would feel his way to the veranda of the house and hide under some rosebushes. It was noticed that he became greatly excited when he heard the music, and he emitted a peculiar hissing sound that, through all his life, was his manner of expressing delight.

When he was 4 years old, the same age at which the infant Mozart was discovered at the piano during the night, little Tom was heard one day at the piano, picking out with his chubby fingers the notes of the melodies he had heard played on the piano.

General Bethune soon recognized the talent of the child, and gave instructions to the household that the black boy should be permitted to play on the piano all he liked. From that time he spent all his waking hours at the instrument. His marvelous powers of mimicry enabled him to repeat on the piano anything he heard played that was within the reach of his fingers.

By the time he was 8 years old he had grown so large that his hand would span an octave on the keyboard, and then, at the request of friends, General Bethune began to take him away from home to play the piano for the entertainment of parties. This practice was followed by concert tours through the South.

A Wonderful Mimic.

Tom's marvelous genius for mimicry was by no means confined to the piano, but took in almost everything within the range of sound. In addition to the instinct that enabled him to strike the right keys with his fingers and to reproduce anything he heard played upon the piano, he was endowed with a remarkable throat that enabled him to imitate the singing of men and women. His voice was naturally a guttural bass, and his favorite song was "Rocked in the Cradle of the Deep," which he frequently sang to his own accompaniment. And yet he could imitate, somewhat crudely, a soprano, and his tenor was surprisingly good.

No Musical Knowledge.

He had absolutely no ideas whatever about music as a mathematical science. He did not know that one note has always an exact and unchangeable relative value to all other notes, and that all combinations of tones or half tones may be computed mathematically. With him music was not science; it was nature. Henry Watterson tells of a meeting with Blind Tom at Washington in 1860. The negro had been brought as far north as Louisville by General Bethune, and William Henry Palmer, who was known to the public as Robert Heller, the magician, heard him and induced his master to take him to the national capital. Tom heard some of the great statesmen of the period speak and ever afterward he was able to repeat their speeches with the exact language, intonation and peculiarities of speech of the originals. But he never had the slightest idea what any of the words that he repeated meant. He was simply a human phonograph, and as such was undoubtedly the most wonderful human instrument the world has known.

How He Secured His Repertoire.

Palmer was a fine pianist, and he took such an interest in the musical slave that he taught him a great many compositions. That is, he played them over for Tom, who would repeat them. If the imitation was faulty Palmer would play it again, and Tom would repeat it as he heard it the last time.

Thalberg's variations of "Home, Sweet Home," several of Mendelssohn's "Songs Without Words" and several of Liszt's rhapsodies and transcriptions were learned by Blind Tom from Palmer in this way. It was somewhat peculiar that he never seemed to have any desire to learn anything new, but was entirely satisfied to play what he did know. It was only after he had been taken to Europe where he played during the greater part of the period covered by the Civil War that he added greatly to his repertory. Over there musicians, many of the most distinguished in the world, would play for him their most difficult and technically intricate compositions just to hear him repeat them.

This he could do with the most amazing fidelity. Naturally his manual dexterity increased with his continual playing, although he was marvelously great from the first. So it was that when he returned from Europe and began to tour the northern cities after the war his powers had greatly increased.

When he began to play again he would give his wonderful and familiar feat of turning his back to the piano, and, with his hands behind him, playing "The Fisher's Hornpipe" with one hand, and "Yankee Doodle" with the other, and at the same time singing "Tramp, Tramp, Tramp, the Boys are Marching." This he would do so that there was a perfectly harmonious conjunction of all three melodies—something that many eminent composers could not write, to say nothing of executing it.

He never lost his restlessness. When not at the piano he never kept still for a minute. He seemed to take no interest in anything going on around him He did, however, seem to have a little higher degree of intelligence than at first. He retained to the last his habit of leading the applause with which he was greeted. He would stand at the corner of the piano and face the audience with his white, sightless eyes, and while clapping his hands vigorously would hiss in his own strange manner to express his gratification.

Henry Watterson's Tribute.

Henry Watterson recently said: "The tidings of his death have reached at least one heart that loved and pitied him. I was his oldest living friend. All the others are dead." Speaking of his genius as a musician, Mr. Watterson said:

"What was it? Memory? Yes, it was memory without doubt, but what else? Whence the hand power that enabled him to manipulate the keys, the vocal power that enabled him to imitate the voice?

"What was he? Whence came he? Was he the Prince of the fairy tale held by the wicked Enchantress; nor any beauty—not even the Heaven-born Maid of Melody—to release him? Blind, deformed and black—as black even as Erebus—idiocy, the idiocy of mysterious, perpetual frenzy, the sole companion of his waking visions and his dreams—whence came he, what was he, and wherefore?"

AN ANECDOTE OF NEVIN'S "NARCISSUS"

BY D. G. MASON.

It must have been in 1889 or 1890 that I called on Nevin at his house in Pinckney street, Boston, one morning, and found him playing over a piano piece he had been at work on. As soon as I heard the opening strain I was filled with delight at the lazy grace of the rhythm, and expressed my pleasure with boyish ardor. Nevin laughingly replied: "You are not the first victim. I got the idea on a Monday morning—'washing day,' you know—and as I was playing away at it here in my work-room I looked up, and there in the doorway were our two maids—cook and second-girl, with their sleeves rolled up for washing, quite spellbound, their mouths open with delight. They had been lured all the way from the basement laundry by the seductive tune. It was some time before they could make themselves go back to work."

So saying, this modern Orpheus showed me the sheet of paper on which he had hastily jotted down the germ of the now famous "Narcissus" in pencil, and when I left him that day he half jokingly handed me the sketch as a keepsake. Some time later "Narcissus" was published in his "Water Scenes," and almost immediately gained the widest popularity.—*The New Music Review.*

Ideas for Music Club Workers

By MRS. JOHN A. OLIVER
(Press Secretary National Federation of Music Clubs)

COMBINING PHILANTHROPY WITH MUSIC.

When the Beethoven Club of Memphis, Tennessee, resumes activities in October there will be a new department of great interest to the members and the public at large. For some years a department of philanthropy has been hoped for, but from some cause it never materialized until after the recent election of officers.

Mrs Oliver, the chairman of the Philanthropic Committee, has divided the work into branches with sub-committees. Great interest is being manifested in the success of the department. Each month a free concert will be given to the poor who are confined in the various institutions of the city.

Another branch of Mrs. Oliver's work will be a Children's Chorus Committee, which will supervise the training of children in the fundamental principles of music free of charge and when a child is found to possess more than ordinary talent there will be a corps of teachers who have volunteered their services for free private instructions.

The programs for the concerts will be arranged with a view to pleasing the inmates of the institutions in which they are to be given. For instance only children's songs will be given in the orphan asylums, old time melodies will be given in the homes of aged men and women and in the hospitals and jails only songs of good cheer will be heard.

At the end of the club's season there will be a grand concert given, to which all members will pay admittance, the proceeds to go to the fund for "Needy Musicians."

This is work that almost any city club might do, and surely no better work can be done. It is its own reward in the pleasure it affords the giver to behold the joy of the receiver. Surely "it is more blessed to give than to receive."

A successful musical club has recently been formed in Brandon, Manitoba, Canada. It is called the "Bloomfield-Zeissler Musical Club" in honor of the famous pianist. This is a pioneer musical club in a newly settled territory. The Etude wishes the club great success and we trust that there will be many successors in the Canadian Northwest. The president writes: "We are helped very much by the splendid articles on Club Work in The Etude."

Many larger and stronger clubs might well take for an example the Chaminade Club of Jackson, Mississippi. Organized in 1903 with a limited membership of 25 this active little body of workers has inaugurated the Matrons' Contest for Piano and Voice, in which only married Mississippi women will compete for the prizes. The object of the contest is to encourage married women to take interest in music and to do away with the unfortunate habit of becoming a "has-been" to the musical world as soon as they are married.

"It is essential that you train your mind more than your fingers."—*Ignaz Moscheles*

CHILDREN'S PAGE

AUNT EUNICE'S LETTER.

My Dear Little Friends:—I certainly do not intend to write you a very long letter for the month of August, but I want you to know that I am thinking about you and trusting that you will have a good time. Many of you are separated from your teachers during the summer and can not hope to get ahead very much. If you can "hold your own" little more can be expected of you. It is so easy for you to go backwards simply by not doing anything at all. If you do not practice, do not think that you are standing still. One of my little friends and pupils last year seemed very much surprised that she could not start in the fall with the same kind of music she had been working on in the spring. She thought that simply because she had mastered a piece once it would always stay with her, so she did not practice at all during the entire summer. Every day's practice she lost let her slip back just so much and when the Fall came she found out that she was in about the same condition, as far as her technic was concerned, as she had been at the previous Christmas instead of the previous June. In other words she had practically lost six months' work. This is a fact which some pupils can overcome by a great deal of extra technic work for one or two months in the fall, but it is far better to practice a little in the summer unless you are separated from a piano by either distance from the city or the rules of the summer boarding house.

Hard to Overcome.

I have frequently seen signs in the rooms of summer hotels which have read:

'No Practicing Permitted."

This is often a very necessary precaution. Pupils, especially you little folks who are just commencing, sometimes have lessons to do that are anything but pleasant to hear. No wonder the guests at a summer boarding house rebel. Who wouldn't? They go there for rest and recreation. But what is the little pupil to do? Here is a little suggestion which some may be glad to follow. If you have taken The Etude for any considerable time you have noticed that there is a duet in the musical section of each month's issue. These duets are often selected just for little folks like you. They are not pieces put in just for the reason that it is a good plan to have a duet in a musical paper, but they are put there after they have been considered for some time by careful teachers who know just exactly what you need. If you will look through your copies of The Etude for the last year or so you will be able to find the duets you think you can play without any extra practice. Take these to the country with you. These duets are more interesting than simple children's pieces, as the difficulty is divided. You will find others who can play with you and the guests are not likely to object to such playing, as it can hardly be called practice. When rainy days come around you will need just such material to avoid monotony.

Have as good a time as you know how to secure. The days for serious work will come around all too soon.

Lovingly yours,

Aunt Eunice.

A FLORAL MUSICAL PIECE.

In some parts of Europe it is the custom to make all kinds of designs out of flowers. In our own country this is decried or looked down upon by the best gardeners. We have a feeling that nature makes more beautiful designs than do the hands of men with spades and shears. Just outside of Vienna is a garden by the palace of Schönbrun in which they have made a hedge of tall trees surrounding the park, just as we make hedges of boxwood in this country. It is said that the great Beethoven was a great admirer of what seems to-day a distortion of nature. At one of our own expositions there was a clock made from growing flowers. In one of the botanical gardens of Europe there is a floral set piece representing a staff, with the treble clef and notes of the first few bars of the national hymn. This attractive set piece reminds one of the popular cover of The Etude for last February. The combination of music and flowers is a very taking one and the bed is much admired by throngs of visitors.

Were it not for the stiff and inartistic effect which would result from an amateur attempt to copy this idea, it might make an attractive feature for a teacher's garden.

THE TALE OF A BROKEN KEY.

One day one of the keys on my pianoforte got out of order. At least all my little pupils thought it was the key but in reality it was a damper in the piano that refused to spring back and touch the wires so that the vibrations would cease as soon as the ivory key was permitted to rise. Every one of my pupils noted how the piano kept on sounding, after I had stopped playing. The key was middle E.

One after one the pupils contended that the broken key that kept on sounding "put them out." Every little mistake was blamed on the broken key. I waited until the lesson was nearly ended and then I showed them that the one key that was out of order was not nearly so bad as having a great many keys out of order. They didn't understand what I was driving at at first, but when I showed them that if they kept the damper pedal down it kept all the dampers up and permitted all the wires to continue sounding, then they commenced to realize how careful one should be in employing this pedal. If it is held down one second too long the sounds are continued and mix in with the next sounds made by the hammers and often cause horrible discords—discords far worse than the one broken note.

"Where words fail, music speaks."—*Hans Christian Andersen.*

COMPOSER'S NAME CONTEST.

The "Composer's Name Contest" which was announced in the Children's Department of The Etude some time ago has just been decided. Great care was taken in making this decision. In our original announcement we failed to state that in making the names no contributor should use any letter more than the number of times that it appeared in the sentence "The Etude should be in every musical home." Many wrote asking whether they could use the name "Schumann" for instance. As Schumann has two "n's" we replied that it was not to be included as the sentence contained only one "n."

The winner of the prize (a Riemann Musical Dictionary valued at $4.50) is Miss Minnie C. Erickson of Tacoma, Washington, who sent in the astonishingly long list of 2,883 names. Although Miss Erickson had made the mistake of using letters twice which appeared in the sentence only once, after all such words had been discounted she was still far ahead of her nearest competitor not guilty of the same offence. There were several lists of more than one thousand words submitted. Miss Olive E. Redding, aged only 12, sent in a list of 821 words. Among those who sent in unusually long lists are Margaret S. Robinson, Bennett B. Smith, Lauretta Lysaght, Lulu K. Schumacker, Emma Louis, Bertha Anderson, Mrs G. O. Baetz, Mrs. J. P. Galgier, Noel Renaud, Mrs. J. N. Robinson, Alfred N. Wilbur, Elsie M. Raymond, Allena E. Luce, Leonora Smith, Emma K. Spaeth, Mary G. MacKeown, Francis William Ames, J. Norman Robertson, Grace P. Karr.

PADEREWSKI'S PATRIOTISM.

A curious incident took place at St. Petersburg when Paderewski performed there before a select audience which comprised the Russian Royal family and the leading court dignitaries.

After Paderewski's recital, which created the utmost enthusiasm amongst his audience, the Czar called him to where the Royal party were seated, and said, "Sir, you are the greatest pianist in the world, and Russia is proud to number you among her subjects." Paderewski drew himself up and, looking straight into the Czar's eyes, remarked stiffly: "Pardon, sire. I am a Pole—not a Russian." On the following day the pianist was escorted to the German frontier by the police.—*M. A. P.*

HOW MOZART WORKED.

The merc mechanical work of putting down notes upon the staff is an operation that, with the quickest writers, consumes an immense amount of time. We often wonder how some of our great masters ever got the time to transcribe their thoughts to paper. This is particularly remarkable in the cases of Mozart, Schubert and others who have died at a comparatively early age. Mr. H. T. Finck, in one of his highly interesting books upon the life and works of Wagner, gives some startling statistics pertaining to the almost miraculous number of notes represented in the works of that genius. It is well-known, however, that Wagner had many assistants who helped him in the detail work of mechanically filling out ideas indicated by himself. Mozart, however, did most, if not all, of his mechanical work of making manuscripts himself. In a letter to his father he tells of his method of working, and this indicates how it was possible for this great genius to produce so many masterpieces within the short span of thirty-five years of earthly existence. Mozart's letter runs:

"At six o'clock my hairdresser wakes me; by seven I am shaven, curled and dressed; I compose until nine, and then give lessons until one; I then dine alone unless I am invited to some great house, in which case my dinner is put off until two or three; then I work again to about five or six, unless I go to a concert, in which case I work after my return until one in the morning."

Surely, our so-called American "rush" was no more strenuous than this.

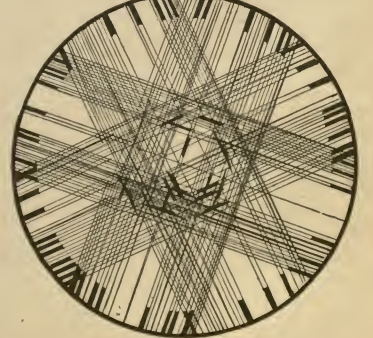
"There is something deep and good in melody; for body and soul go strangely together."—*Thomas Carlyle.*

CONCEALED NAMES.

Try to find the following in this puzzle:

The name of a celebrated organist.
The name of a famous pianoforte teacher.
The name of a great master.
The name of a famous woman composer.

The first ten readers of The Etude sending us correct answers to this puzzle will have their names published in the next issue of The Etude. Answers must reach us before the 5th of this month.



CONCEALED NAMES.

PROBLEMS OF THE COMING TEACHING SEASON.

BY EDITH L. WINN.

The teaching season always offers many problems for the teacher's solution. The pupil's piano should be placed in good condition; then there is the weeding out of old and useless violins. Some students have outgrown their violins; that is to say, they are too advanced to play on ordinary instruments. These may be sold to beginners, as soon as they are placed in repair. I generally keep several violins in stock, so that there may be no delay in starting because of the necessary repairing of violins. All instruments should be examined in September, because journeys to the country and seashore have made a great difference in the violin. Materials should all be ready; bows repaired, strings of the best, and instruments in good repair before the student begins his lessons. As I said, there should be no delay. Even with advanced pupils there is little need of new material for study in September, for one must review exercises and get in good condition for the new work. Pieces are out of the question before November.

Going Among Pupils.

If possible, teachers should visit pupils and parents before the new season opens. It establishes a cordiality and the teacher can outline work for the pupil at home, insisting that the parent supervise it. Parents like to be interviewed.

The custom of sending out circulars is an excellent one. If one is connected with a school or college it may be omitted, but in all cases it is an aid to the teacher's value in the community. People admire the teacher's business-like methods in organizing her class.

The circulars should be printed on good paper and should contain the announcement of the teacher's opening day, location of her studio and other points of importance. It is wise for her to include testimonials from teachers, schools and friends or patrons, and also, if a concert pianist or violinist, sample programs of her work. Everything should be stated concisely and accurately. The circulars should be mailed at least ten days before the new season opens.

Selecting Music.

The teacher who depends entirely upon "On Sale" music for her teaching repertoire is acting unwisely. Each teacher should, if possible, visit a large music store during the summer and put herself in touch with new works. She should also keep a graded list of her own teaching works and add to it from time to time.

Pupils' recitals cannot be planned ahead, for the teacher does not know what material she will have, but it is wise for her to make a collection of recital programs of other schools. She should include as many students as possible in these recitals, which ought to occur at least once in two weeks, either in her studio or in a small hall, for a large hall is detrimental to the young student. The term-recitals should be more pretentious.

Teaching Accessories.

It is the custom in most schools to send out a report card at the close of each term. Students should be graded on attendance at class, excellence of lessons and upon ensemble work, musical history and sight reading.

Each student should own a practice book in which practice hours are carefully noted and also which contains an outline of the work for each lesson. The teacher should keep a slate or chart upon which the practice of each student is written. I recall one teacher who had a record of one girl's practice for four years.

Each teacher should take the leading musical magazines, if they are not to be found in the college library. These should be accessible to students. Some teachers place certain magazines and books on a table outside the door of the studio so that pupils who wait may read. Others have a little room connecting with the studio, in which pupils may sit and read when they so desire. A number of books pertaining to the violin should be owned by every teacher, also a collection of post-card albums of celebrated musicians. The "On Sale" music should be kept carefully in a cabinet, by itself; it is wise for the teacher to send a partial list to the publisher in August that the editions which she desires may be on hand when the school opens. There should be rigid rules concerning daily practice and demerits should be given when students are not prompt. The wise teacher, who is employed by a college, will try to hold all pupils however ungifted, unless the case is a hopeless one. She should keep the class interested and hopeful. Early ensemble work is a stimulus to a young person's ambition. After all, the personality of the teacher, as well as her fitness for her work, decides the question of success.

Can We Teach Only What We Have Studied?

I do not recall having studied more than three or four Viotti Concertos, but I believe that I have taught several more. The style of Viotti is similar in his works. One becomes weary of certain concertos. Why not make a change? I should not hesitate to teach any concertos of the grade of the Viotti ones, even if I had not studied them with an artist. There are excellent editions. There are certain works which I would not like to teach if I had never really studied them seriously. One is the Folies de Corelli; another the Tartini Art of Bowing; still another the Spohr Ninth Concerto. Concerning the French school I prefer to have studied with a Frenchman or a representative of that school. Spohr, Beethoven, Mozart and Brahms, I admit, must be studied in Germany. The Viotti, 23d Concerto, is student-like, but the 23d is an artist's concerto, although very popular with students. No one should leave Viotti without a knowledge of the 28th, but no wise teacher would give the student two Viottis in one year. The Rode Eighth Concerto is one of the finest in the world for the development of a noble style of playing. The Seventh Rode is also very popular, possibly more so than the Eighth. It establishes bow control and contains fine examples of cantabile playing. No pupil should play Mendelssohn and Spohr who has not studied the works of Tartini, Viotti and Rode. The Tartini G minor Sonata and the Art of Bowing are exceedingly necessary to a violinist's education. The Folies of Corelli are for advanced players, but very useful. One must have a fundamental knowledge of bowings, secured through the study of Kreutzer's Etudes with the Massart bowings, before studying the great concertos.

One is never too old to study Kreutzer. Fiorillo is often omitted in Berlin, but in a plan of study in America it should have a place. One never finishes Rode's Caprices in this country. At the Royal High School, in Berlin, one may play them for three years and still have something to learn.

HOW THE MUSICIAN MAY PASS A PROFITABLE VACATION.

BY HERMANN P. CHELIUS.

For years, even during my school and college days, I never allowed a summer season to pass without planning ahead. My great endeavor was to get the fullest physical development, the largest mental growth, and the greatest technical advancement in my chosen profession. Teaching every day, giving out all one possesses and taking in nothing new, very soon puts one in a rut, from which it is no easy task to extricate one's self.

The vacation days present the occasion when we may consider our standing, and whether we have retrograded or advanced during the past years. We naturally ask, Have we gained in interpreting the masters? Do we see clearer the framework of the later Beethoven masterworks or the thoughts presented therein? Have we gained more repose when playing before audiences? Can we express ourselves more lucidly? After careful introspection, let us place ourselves where we belong, and then start out toward improvement.

If we find that our public appearances were not artistic, let us set to work to find the reason. Probably the touches were carelessly used or ignorantly applied. We may not have listened to our own renderings. We may find the lack of concentration of the mental faculties were the cause.

Whatever the reason, let us delve into the subject fairly, until we get at the truth of the matter. Again, have we improved in forcefully expressing ourselves, in matters musical, when talking with laymen, who sometimes profess much, but know little, and yet without giving offense?

During these vacation months a goodly portion of the time should be given to good reading, and memorizing of fine sentences. A cultured musical gentleman and fine teacher ought to have within himself power to give entertainment as well as enjoy a good entertainment. It is imperative that we be posted on many subjects, so as to place ourselves and the musical profession in the broadest, best and truest light. Lack of success is often attributable to the fact that we seem to know little beyond our knowledge of music. All knowledge expands the mental make-up. We cannot possibly enlarge the mind without noting its influence upon the interpretation of masterpieces. Months before I start upon my vacation I map out what is to be my task. Then I follow it implicitly, and from past experience, I know it has benefited me immensely.

For the advanced student, Bach should be given a conspicuous place in the summer morning practice. He is so wonderful in his endless suggestions. Liszt's rhapsodies and transcriptions should have a daily visit. They help to broaden the pianistic sense. Beethoven is ever and always the first for the pianist, as he expresses his thoughts so humanly.

In conclusion, if tired out, never teach in the summer months. Only absolute necessity should serve as a cause to break this injunction. You lose more than the money consideration. Students will value you more highly if they can secure your services only during certain months, and the rest of the time show them that you can maintain yourself with dignity and honor.

The Habit of Accuracy.

The habit of being accurate is of equal importance in your playing or singing. Keep the hard measures of your music in your *mind*—that's the secret—and *think* them out at odd moments. The Persian proverb runs: "Doing well depends upon doing completely." "Supposing you had called to see Jennie Lind on a day when she was singing," said a friend, "she would probably come into the room with a bundle of music in her hands, put it in a chair, talk for a few minutes—then turn to a passage in some piece, and practice it to herself. Having satisfied herself of her correctness, she would continue the conversation."

The habit of being always pleasant is not one to be despised. A little girl once said to me: "I just *hate* music!" "Why, how is that?" I asked. "Because my teacher is always scolding and he never praises me, either—not even when I have a good lesson!" Poor child, to have a teacher who never praised her! I knew that teacher; he always looked like a thunder-cloud, and was always grumbling. Once I heard him say that "the superior musicians were left out of the best organ positions, because the inferior ones were chosen through some pull with the Music Committee." Pull! He deserved to be pulled off of his organ-bench, for the one-foot pedalling he did. The best men are the *only* kind who succeed in *keeping* the best positions, year after year—pull or no pull.

A fine musician once gave me this advice, "Get the habit of being helpful and thoughtful; then you will be tactful—a very necessary thing for a musician. Get the habit of judging life and people from a broad, generous standpoint. Give yourself wholly to your friends, your pupils, and your Art. Make each day more complete than the day before it. Then you will find life worth living, and will feel blessed indeed for the fruits of all your labors."

Think of these things during the summer. Think of all that life means—of what your music means in relation to your pupils and friends. Then plan your fall work with renewed courage and enthusiasm. Resolve that if habits count for so much, yours will be such splendid strong ones that your Art must grow greater for them, and your influence prove more nobly inspiring to those about you. Remember that the musical world needs "men who see self-development, education, culture, discipline and drill, character and manhood, in their occupations."

"Every composer whose individuality is at all pronounced naturally finds scores of imitators, and his mannerisms may be said to pervade the musical atmosphere for the time being until the public become nauseated, and gradually the air is cleared through the admixture of some fresh element. The suave and tender accents of Gounod, the intoxicating and luscious melodies of Masse-net, having been inhaled for a long while in France, they have for some time been tonified by the invigorating breezes of Wagnerism."—*A. Hervey.*

"However dazzling may be the glory of an artist in appearance, let it not be imagined that he has the daily privilege of being Jupiter's guest in Olympus."—*Ludwig van Beethoven.*

"The power of composing outweighs the power of execution, while in the drama the directly opposite is the fact. A musical composition, if good, gives more pleasure, though poorly performed, than does the best performance of a poor composition."—*Arthur Schopenhauer.*

PUBLISHERS NOTES

Teachers Attention. The house of Theodore Presser is well known among almost all teachers. We want to say to the others than we make a specialty of supplying schools and teachers of music with everything that they need in their educational work. We not only deal in the publications of every publishing house in the entire world and carry everything of any value from all of those houses in stock, but we publish works for the teacher that are practical and that carefully fulfill the purpose for which they are intended.

We charge every person of responsibility and we will send simply for examination any of our works; just at this season we want every teacher to examine the following works with the idea of introducing them in their teaching during the coming fall, if they do not already use them.

For an instruction book, "First Steps in Pianoforte Study" and the "Foundation Materials;" for primers, Palmer's and Gibbon's; for Harmony that by Dr. Clarke we can more than recommend; for History, "Tapper's First Studies in Musical Biography" and Baltzell's, of course; for children, "Pictures from the Lives of Great Composers;" for singers and singing teachers active or prospective, "The Technic and Art of Singing," a series of works by F. W. Root.

Our list of piano studies is almost unlimited. We can supply special studies for almost every necessity, and we will gladly make a selection according to the orders we receive.

We must add these few facts—our retail prices are still made upon the same basis that they have been for 25 years, a comparison with others will show how unusual this is; our discounts are still the largest that can be obtained and our terms and our system the most reasonable and the most liberal: our catalogs and all information free for the asking.

Isle of Jewels, by Geo. L. Spaulding. This delightful operetta for young people is now in press and the special offer is hereby withdrawn. We shall be very much pleased, however, to send the work for examination to all who may be interested.

It must be borne in mind that the text of this work is of such a character as to render it suitable for performance at any season of the year. It is available for midsummer performance as well as for the winter holidays. It is easily rehearsed and inexpensive to stage. It is really one of the best works of this sort ever offered.

Summer Closing Hour. There may be a slight delay in the filling of orders reaching us in certain mails during the summer months, because on Saturday during July and August we close at one p. m. and the other days at five p. m. This means that the last mails of those days is not gotten into the postoffice until the next day at noon, instead of the same night. If our patrons are in a particular hurry for anything it would be well to keep the above facts in mind.

School of Technic, by Isidor Philipp. Technical development in piano playing and methods of teaching technic are progressing constantly. There are technics upon technics, but in view of the increase of modern knowledge of the subject, there is always room for a new technical work, especially one which is the product of the experience of a noted contemporary teacher and pianist. M. Philipp's new book is a work of this sort. It is an exhaustive exposition of modern technic, complete in all details and fully abreast of the times. The work is now in course of preparation and should be out in time for the fall teaching. It will be handsomely and substantially bound up.

Our special introductory price during the current year will be 50 cents postpaid if cash accompanies the order.

First Velocity Studies, by Geza Horvath. This offer will be continued on special offer during the current month, although the work is now about ready for the press. Teachers in search of a book of studies suitable for elementary work in velocity will find these studies by Horvath exactly suited to their needs. This book may be taken up by second grade pupils, and as the studies are musically interesting in addition to their technical worth their use should prove of the highest benefit in preparing pupils for more advanced velocity work.

The special introductory price on this volume is 20 cents postpaid if cash accompanies the order.

A Music History Text-Book More teachers and more schools each year are teaching the higher branches of musical education. This house realized the great need of a text-book of musical history and after years of preparation we produced such a work by and under the supervision of W. J. Baltzell. This work has gone through two editions the present edition is brought up to 1908. The above fact is significant.

The work is practical and is a success. It is arranged in lessons and has every convenience suited for its purpose. We want every teacher whether private or in school work who contemplates a class in musical history during the coming fall session to examine this work. The retail price is $1.75 and it is subject to liberal discount.

Programme Forms. We have always believed that there was a demand for something in the way of a programme that would give the musician away from large cities something attractive for the purpose at not too great an expense. While the present season has not been the one where such needs are greatest we have disposed of a large number of the two forms which we had made, these forms are intended for "Recital for the pupils of ———" or "Concert given by ———," space being left to add the balance of the matter and the paper being of such a quality so that this additional matter as well as the programme list itself could be added in printing, writing or by the mimeograph process.

The title pages of these are different but each is printed in two colors and the price is 75c per hundred. transportation additional.

A Year in the Life of a Child, by Baschinsky. Twelve Little Four-hand Pieces for the Pianoforte. This is a unique little volume to which we desire to call the attention of teachers, especially those in search of attractive elementary material for four-hand playing. This little work consists of twelve characteristic pieces named respectively after the months of the year and bearing suitable secondary titles such as "Doll's Carnival," "Awakening of Spring," "Forest Spring," "Close of School," etc. The work is in sheet music form, printed on oblong pages, and spaced so as to be easily ordered by young pupils. The primo parts throughout are sufficiently easy to be played by first grade or early second grade pupils, the hands playing an octave apart and without chords. The melodies are usually attractive and decidedly original. The primo part of each piece has accompanying verses which may be sung ad libitum. The secondo part, which may be played by the teacher or by a more advanced pupil, is extremely well made, interesting to the player and quite independent in character. It is not at all difficult and may be played by any pupil in the third grade or even in the advanced second grade.

The special offer price on this work during the current month will be 15 cents if cash accompanies the order.

Summer New Music. During the three summer months we send to those teachers who continue their work, and this is not a few, a small number of our new publications each month. This music is charged at our regular professional rate and a settlement is not expected until the first of the next year, or in case any one has a regular On-Sale account with us, until the end of the next season.

Half a dozen or a dozen new compositions coming to you unsolicited once a month with no responsibility as to sale thereof, has been found by a great number of our patrons to be quite a convenience.

Keyboard Chart. A Keyboard Chart is an invaluable adjunct to any music studio. It should be in the possession of every teacher who has to do with beginners. It should be used with the early lessons. It gives a picture of the keyboard and at the same time shows the position of every note. It is slipped over the keyboard and should be used with early lessons to impress on the mind of the pupils the position of the notes. There is also a fund of other information in connection with this chart.

Our advance price is only 15 cents postpaid. It will be ready during the course of this month and therefore will be withdrawn from the special offer.

Women's Club Collection. This work is a collection composed of choruses for women's voices, of all varieties, sacred and secular, for three and four voices, interspersed with solos. It contains the cream of our catalogue of compositions for female voices, and will be a most excellent collection for clubs and women's choruses.

The introductory price is only 20 cents, which is exceedingly low for such a valuable lot of choruses. Each chorus in the book will cost less than 1 cent.

Anthem Devotion. We will issue during July or August a new anthem book with the above title. This makes the fourth volume of this kind that we have issued. The success of the others has been unprecedented. We expect the present volume will be far in advance of anything we have published. Those who are interested in any way in choir work should by all means procure a set of these anthems for their choir.

Our introductory price is very low. We offer it for 15 cents postpaid. Our main object in these collections is to suit the average choir. All difficult anthems are avoided. The anthems are also rather short and of every variety.

Reprinted Editions for July. This is the season when we reprint very largely. This necessitates a rather condensed list of the works needing renewing at the present time. We will mention only a few of the more important.

Clarke's Dictionary of Music and Musicians is popular because it combines all of the valuable facts found in such works and includes also the pronunciations of the names of the most prominent musicians of the last two centuries. Price, $1.00.

Anecdotes of Great Musicians, by W. F. Gates, perhaps the most popular work of musical literature upon ours or any other catalogue. Three hundred anecdotes of about 325 persons. This is an entertaining and interesting musical work that supplies no end of useful information.

Our *Selected Studies by Czerny*, in three books, revised, edited and compiled by Mr. Emil Liebling, is a pronounced success, and has been reprinted a number of times in its short two years of life. Its name tells what it is and we advise every teacher to examine into its merits.

Root, Op. 27, Scale Studies is one of his very valuable works which make up the "Technic and Art of Singing," of which an exhaustive advertisement will be found in the June ETUDE.

It is almost unnecessary for us to say that we are almost always reprinting *First Steps in Pianoforte Playing* by Theodore Presser and the various volumes of the *Standard Graded Course* by W. S. B. Mathews. These two works are universally used.

Chronology of Musical History. The offer for the valuable little work on musical history is still open. This work will contain every historical event from the time of the beginning of history up until the present, all arranged in chronological order. It will appear in very suitable binding at an advance price of only 15 cents. As a book of reference it will be invaluable and anyone who is at all interested in musical history should have a copy of this little work. The book is almost ready for delivery and all who desire to take advantage of this special offer would better do so during the coming month.

Reinecke's Juvenile Album. This original and important work will be withdrawn after this month, as the work is about ready to be delivered, and this month will positively be the last month it can be had at the low special offer price of 25 cents postpaid. The work contains twenty-six pieces of varied style, patterned somewhat after the Album for the Young of Schumann. While the pieces are supposed to be easy, they are not beginner's pieces. They are little miniature classics supposed to be played to children rather than to be played by children. This is also true of some of

the Schumann Album pieces. This work is an entirely original one written for us especially.

Good Summer Reading. It used to be said that a four-foot plank with Mark Hopkins, the famous educator, at one end and a student at the other end constituted a university. A good book and a comfortable hammock may lead you to musical information that a trip to Europe could not uncover. There is a conservatory course bound between the covers of many a book. The trouble is to find the right book. We examined several hundred books and made a list that we thought especially adapted to the needs of our readers. This list is published in the issue of last June. We have made arrangements to offer special prices on many of these books. Secure the list and then let us hear from you. You will find it impossible to make better terms elsewhere.

Testimonials

We are more than pleased with Whiting's "Progressive Organ Studies." The book fills a long felt void and we recommend it to all organ students.—*Sisters of the Visitation, Mount de Chantrel.*

I fully appreciate your publications, especially the easy selections prepared for the young, and find I can frequently induce the young beginner in music to make use of these truly artistic selections.—*Frances Jackson.*

Just received "Perber's New Songs Without Words," and it is like a violet scented breeze on a bright morning. It is the very thing that for years I have been seeking; something written in a modern spirit, suitable for intermingling with the selections of "Schumann's Album for the Young" and "Heller's Op. 47;" and this is just what Mr. Perber's work in the very best company, I know of its grade of difficulty. The pieces are melodious and beautiful, and fresh in harmony; pleasing and at the same time educative. I shall use it regularly in my teaching, and, to prove my good faith, you may send three more copies by return mail. —*Eduard Ellsworth Hipeher.*

The On Sale plan is the greatest convenience for music teachers who have to trust to a catalogue or go to a city for music. I am so pleased with my order that I shall keep the entire pack.—*Mabel Judkins.*

"Well Known Fables," set to music, are just the thing for those learning bass notes. —*Jo. Norvin.*

You have issued a most artistic and attractive edition of MacDowell's "Six Poems." American musicians should strive to have the works of MacDowell appear frequently in their concert programmes. This would be not alone an atonement for past neglect but also an evidence that they are abreast of the musical connoisseurs of Europe.—*F. L. Krebs.*

Have so often complimented your house for promptness that I may tire of hearing it, but the pupils never tire of getting books and music quickly as you send them. —*Mrs. A. L. Rhodes.*

I want to thank you for the prompt attention given my orders.

It gives me satisfaction as well as benefit in my own work; orders sent to your house have been filled and returned more quickly than from any of the eastern houses with which I deal.—*Mrs. O. S. Bath.*

I have received the work, "Book of Melodic Studies," by A. Croizes, Op. 100. I find the studies very excellent and useful. They are all it is claimed for them, being in the form of little pieces that will interest the pupil, what is merely exercises, so that no matter how good they are, will hardly ever do.—*L. Stabernol.*

I have received the "Musical Poems for Children," by Gravis Hudson, a very valuable book for the future of young children. I have found the adoration of words to piano music very helpful in teaching phrasing and grouping musical ideas, and this work is especially well written for the purpose.—*Eva Frances Fike.*

"The Chopin Album," edited by Philipp, is the best selection of Chopin works I have ever seen. I expect to use it in my school work.—*Miss Lulu Fisher.*

I cannot help but express my appreciation of the splendid work you are doing toward the furtherance of the art of music in your publications, also the invaluable aid it donates in the issue of your ETUDE, which I have patronized for a number of years and recommend to all my pupils, as I consider its pages contain words of encouragement and a great deal of musical information calculated to elevate and lift up the ideals of any lated to elevate and lift up the ideals of any musical student and also prove highly instructive and beneficial to the teacher.—*Dr. Chas. A. Garratt.*

I want to add my word of appreciation for the work you have been doing since you started your publishing house. I am sure that no small part of the success I have had in teaching is due to your helpfulness, both in THE ETUDE and the liberal terms you give to teachers, so they can have the best things to use in their work. I am always certain that music from your house is the proper music to use.—*Mrs. Frank LeBar.*

I received "First Sonatinas," and am especially pleased because the book is so carefully graded and the interesting pieces for young players. I is at a speed possible to young players. I have used many of the Etudes from copies and recommend it heartily to teachers of young pupils.—*Mary A. Kotzschmar.*

I can conceive of nothing more charming and fascinating for the little people than "Well-known Fables Set to Music." I should think it might create a love for music. Have also received the numbers "Six Poems." Never once to my knowledge has any production of your house failed to come up to its advertised merit.—*Mr. W. F. Tobban.*

The "Juvenile Song Book" is the best collection of children's songs I have ever seen. It will be valuable for school entertainments as well as home songs.—*Mrs. J. G. Eckman.*

I use "Presser's First Steps" for the organ in preference to any other instructor I have ever used.—*Mrs. J. W Hill.*

I have used the "Czerny-Liebling Studies" in my teaching ever since they came out and my pupils have made more progress with these studies than any other studies I have ever used.—*Mrs. J. W. Hill.*

It is not tack of appreciation that has delayed the forwarding of your "Juvenile Song Book." It is a pleasure to receive them at Hellevue Convent and your kindness and your music will be appreciated and praised by my fellow teachers.—*Sister S. Marie Bernadette.*

I find Mansfield's "Student's Harmony" one of the most useful books I possess. I ordered it in advance of publication several years ago and always have it within easy reach. It seems to settle and clear some every question in harmony that arises. The "Six Poems," by MacDowell, is beautifully gotten up, and the compositions themselves are gems.—*Clara Koons.*

I am much pleased with the "Chopin Album," edited by Philipp, the print, paper and selection of numbers. There is a decided improvement in the arrangement of certain numbers in this collection, and I consider it the best "Chopin Album" that has come to my attention.—*J. Born.*

I have recommended the Macfarren "Scale and arpeggio mannals I have ever seen or honestly think there is. The one of the best scale and arpeggio manuals I have ever seen or heard of.—*Miss Marguerite D. Montague.*

Special Notices

Professional Want Notices are inserted at a cost of five cents per word, cash with order. Business Notices, ten cents per word, cash with order. Do not have replies directed to this office.

THE TAUSIG HAND EXPANDER, an aid to pianists with small or stiff hands. One dollar postpaid. Theerf Publishing Co., 853 Carnegie Hall, New York.

FREDERICK MAXSON, whose advertisement appears in another column, is a teacher who attracts pupils by practical lines. His organ pupils are prepared for positions as church and concert organists. Mr. Maxson is in demand himself as a concert organist. The musical services at the First Baptist Church, Philadelphia, where he is organist and choir master, are deservedly popular and well attended.

VIOLINIST DESIRES POSITION in college city or town where he can make enough playing and teaching to pay his way through college. Address, Harry S. Robinson, 29 Vine street, Gallipolis, Ohio.

WANTED—A position as soloist or leading soprano or quartette. Address, 818 North Clark St., Carroll, Iowa.

A COMPETENT TEACHER WANTED in every city and town to introduce the Russell Methods of Public Study—Voice, Pianoforte and Choral Class work. These works are creating results everywhere. References, etc., required. Address Headquarters, The Normal Institute of Music, Carnegie Hall, New York.

YOUR ATTENTION is called to the "Ad" of E. T. Paull Music Co., on another page in this issue. Mr. Paull is one of the best known writers of descriptive music of the present time, and the "Ad" contains a complete list of his march compositions and arrangements.

A Piano at a Nominal Price.

Chicago's largest music house. Lyon & Healy, announces a Triple Clearing Sale of Pianos. Nearly one thousand splendid instruments are offered at without reserve until all are sold. In this stock are all the fine new Mehlin, Hardman, Lyon & Pond, Smith & Nixon and other noted pianos formerly owned by the Thompson Music Co., the Healy Music Co., and the big F. G. Theurle Piano Co. All these concerns were bought out for spot cash by Lyon & Healy and the public may now share the advantage. In this sale are also a number of Steinway and Weber pianos. In upright pianos neat instruments at $100, $120, $140, $150, $165, $100, $200 and upwards. This is an unprecedented opportunity that will not occur again. Any piano not proving entirely satisfactory may be returned at their expense. Address Lyon & Healy. 76 Adams street, Chicago. Distance is no obstacle, for in proportion to the saving to be made the freight charges are insignificant. Any banker will assure you of the entire responsibility of Lyon & Healy, and their record of forty-four years for honorable dealing. Write to-day so as to avoid disappointment.

THE WORLD OF MUSIC.

At Home.

The most gratifying harbingers of the musical progress of our country that we have any means of estimating are the musical festivals that are held in the spring all over the United States. We wish that our readers might see the enormous number of programs and announcements that are sent to THE ETUDE office. They would have no cause for despair as to the future of musical America. These programs are so numerous that an entire issue of a musical paper similar to THE ETUDE could be devoted to them. The music teachers' conventions that are annually held in almost every State of the Union could easily require another issue. The expenditure of all this energy must bring good results in the future, and our one regret is that the limitations and nature of THE ETUDE make it impossible to give publicity and individual recognition to each and every festival and convention.

Mme. Nissen-Stone, the German mezzo-contralto, who has been resident in America for some time, will sing at the Metropolitan Opera House next season. She is cast for "La Cabrera," d'Alberts' "Tiefland" and Smenana's "Die Verkaufte Braut."

Paolo Giorza, well known as a composer of masses and songs, has recently started a conservatory in Seattle and Vancouver. Signor Giorza is an able voice teacher.

The musical director of Oscar Hamerstein's new Philadelphia opera house will be Maestro Giuseppe Strunai, from Rome. The musical appreciation of the city of Philadelphia is shown by the fact that the house was subscribed on the first day that the sale of seats was opened.

The conductor of the Marine Band of Washington, Lieut. W. H. Santelmann, has the privileges, salary and uniform of a lieutenant of the navy, but Congress has as yet failed to permit him to have the title of lieutenant. The people, however, have made up for this omission and he has the title lieutenant by common consent.

The thirty-second annual festival of the North American Sangerbund was held in Indianapolis in June. It is said that over 1,000 visitors from out of town were present. David Bispham, Schumann-Heink and Marie Rappold were among the soloists. The New York Symphony Orchestra also assisted. In all 160 singing societies were represented.

It is rumored that Gatti-Casazza, the new director of the Metropolitan Opera House of New York, will receive a salary of $30,000.00 a year, plus all expenses of the voyage and living in New York.

Miss Jessie Shay, a most talented and admirable young American pianist, who had played with our leading American orchestras, toured with Kubelik and met with success in Europe, died on June 21st. Miss Shay had been on a tour to Mexico. On her return from that country the steamship in which she was traveling was seized by a terrific storm. Miss Shay mistook a door leading to the deck for a door leading to the salon. Realizing that if she let go of the door knob she would be cast into the sea she held on and was so seriously bruised and injured that the results were fatal.

Mr. Andrew Carnegie recently informed Musical America that he has given away nearly four thousand church organs. This is an average of ten organs a week. In his life he said to treat each case on its merits and that he permits the churches to order their own organs.

Frank Seymour Hastings, President of the Russian Symphony Orchestra, is to be decorated by the Czar for his great efforts in promoting Russian music in America. Mr. Hastings has been president of the Russian Symphony Society for the last three years. The decoration which he is to receive is the medal of the Order of St. Stanislaus and the medal that the Czar conferred on Josef Hofmann, the noted pianist. The medal will be presented through the Russian Embassy at Washington. Mr. Hastings is not only a business man, interested in commercial enterprises, but also a musician of great ability. He has composed the music of at least a hundred published songs, and his music for "My Love is Like a Red, Red Rose" is almost universally known.

A convention of organists will be held in the Auditorium at Ocean Grove during the ten recitals given by Edwin H. Lemare, the eminent English organist, August 3d to 13th. Various topics will be discussed, over one hundred of the most prominent organists in the country have been selected as a committee of arrangements. Recitals by prominent organists on the new Hope-Jones organ will be given daily at 4.30 p. m.

The New York *Herald* gives the following list of American girls who are adding to their country's laurels in European opera houses: Miss May Schneder, of New York, has been engaged for three years as prima donna at Leipzig. Marion Ivell has sung with great success at Nantes. Florence Easton has had great success in the Court Theatre in Berlin. Edna Darch, a sometime protege of Calve's, also has a five years' contract at Berlin. Marie Van Dresser made her debut last year in Dresden, where she has an engagement. Lillian Greenville has a permanent engagement at Frankfort-on-the-Main. Josephine Schaeffer sings Wagner roles in one of the smaller German cities. Florence Wickham is leading dramatic soprano at Stettin. Marguerite Lemon is prima donna at Mayence. Maude Fay is dramatic soprano at Munich. Mrs. Morris Black, now Mme. Cahler, succeeded Edyth Walker at the Imperial Opera in Vienna. Maude Roosevelt sings in Brunfeld. Mary Tracey, known in Europe as Maia Tallasi, sang lately in "Rheingold" at Monte Carlo. Mme. Mudler de Montjan, formerly of New Orleans, is a favorite in Prague. Miss Lindsay sang for five years at the Paris Opera. Caroline Shelton is the latest American to sing in France. Lucille Marcel sings sometimes at the Comique. Another Comique singer is Mrs. W. D. Mann (Marcurita Sylva). In Italy, Rose Ely, of Boston, sings in Milan. Mrs. Blanche Foster Lucas, of Boston, is known in Italy as Signora Vupine. Alys Lorraine, of New York, sang last season in Genoa. Catherine Fanning has made a reputation at Rome. Mme. Doria, of the Brussels Opera, is an American. Martha Hofnecker, now first lyric soprano in Koenigsberg, Prussia, is from New York.

The Chicago Madrigal Club offers a prize of one hundred dollar for the best setting of an original poem by Willard Emerson Keys, entitled "I Know the Way of the Wild Binah Rose." Following are some of the conditions: The composer must be a resident of the United States of America. The setting must be for a chorus of mixed voices, to be done unaccompanied. For full particulars address, Director of Club, Mr. D. A. Clippinger, 410 Kimball Building, Chicago, Ill. Work in his hands on or before October 1, 1908. The award will be made November 1, 1908.

The noted Italian composer, Leoncavallo, has consummated arrangements with Sienkiewicz whereby Sienkiewicz and the author will furnish him with libretto taken from the novels now become popular throughout the entire civilized world.

Dalmores, the French tenor who created such a favorable impression at the Manhattan Opera House in New York during the last two years, is to sing at Bayreuth this summer. He will assume the role of Lohengrin. Dalmores lived in musical life as a trombonist in the orchestras of Colonne and Lamoureux. The latter famous French conductor discovered the tenor's voice and encouraged him to study for the stage.

The Brooklyn "Arion" Society, numbering 170 members, is now touring Germany and other parts of Europe. The society is under the direction of Mr. Arthur Claassen, who will direct the concerts to be given in the different cities of the German Empire. A hearty welcome is assured by the many German singing societies.

Walter Rothwell, who for two years has been connected with the H. W. Savage English Grand Opera Company as musical director, has just been called to the important European post of Kapellmeister at the Royal Opera in Vienna.

Engelbert Humperdinck is said to have promised the opera on which he is engaged for the Metropolitan Opera House for first production. The libretto of the work in question is based on Ernst Rosmer's drama, "Die Koenigskinder," which Humperdinck will incorporate into his opera some of the incidental music which he wrote some time ago for the above-mentioned drama.

Herr Heinrich Knote, at present singing at Covent Garden, on his way back from the United States stopped at Leipsic for a workingman and called on Jean de Reszke to ask for his voice was worth training. De Reszke told him he was a natural tenor and Knote could get an appointment at once, anywhere.

Mr. Alexander Guilmant has been made a member of the celebrated Royal Academy of Music in Sweden. This is one of the many honors conferred upon the distinguished French organist.

Three sons of the late Frank Rummel have adopted music as a profession. One is a pianist, another a violinist and another a cellist.

The supply of ivory used for pianoforte keys is growing gradually less. The enormous herds of elephants that used to inhabit certain African districts are being diminished by the guns of the ivory hunters. When it is remembered that the elephant is a valuable beast of burden in tropical countries, it seems pitiful that so many are killed merely for the tusks. Hunting is a perilous business, but one famous hunter is said to have realized as high an $20,000 in one year from tusks secured. An elephant tusk sometimes weighs as much as three hundred pounds. The greatest difficulty of the hunter is in getting his trophies to the sea coast.

The Directors for the Bayreuth Festival this year will be Dr. Karl Muck, Dr. Hans Richter, Michael Balling and Wagner's son, Siegfried Wagner.

C. W. Wilcox, New York. "Great Oaks from little acorns grow." Beginning only a few short years ago to teach composition and arranging of music by mail; to-day he has erected a college for the same, and has his offices in one of the handsomest buildings on Fifth avenue, in this city. Surely no greater proof of the success and efficacy of his method could be desired.—*The Dominant, Sept., 1907.*

A YOUNG stone mason named Berthold Busch, who happened to be the fortunate possessor of a fine voice, has been engaged for the coming season at the Berlin Grand Opera.

OLGA SAMAROFF, the American pianist with a Russian name, has recently played with great success in London. Arthur Nikisch conducted.

FOR years professional applauders known as "the clique" have been a continual nuisance at the Paris Grand Opera House. The attempt to remove them has resulted in a great outcry from these peculiar barnacles on musical Paris. They claim that applauding is their only business and that to put an end to the clique virtually puts an end to their sole source of livelihood.

RAOUL LAPARRA'S Opera "La Habanera" is apparently meeting with great success in Europe as reports of coming performances come from several cities. It is to be done in New York next season.

PLANS are being completed to transfer Chopin's remains from Paris to Warsaw.

NEW PUBLICATIONS.

The Art of Singing, by Sir Charles Santley (The Macmillan Company). Price $1.25 net.

Sir Charles Santley, one of the most noted of English singers, has embodied many of the valuable points that have been revealed to him in his seventy years of human experience in a new book upon the voice. The work is extremely practical and very unlike other similar books, in that, while not attempting to be severely didactic, the writer has succeeded in giving many exceedingly practical suggestions that the singer can put to immediate use. Santley was a pupil of the great Garcia and one of the leading exponents of that famous centenarian teacher, and the work shows the influence of Garcia, although it is not bound to any "cut and dried" tradition.

One chapter of this work is particularly unique, and although not very directly musical, nevertheless is of great value to musicians. The writer has taken Polonius' famous speech in Act I, Scene 3, of Hamlet: "Yet here, Laertes, aboard, aboard for shame," and used it as a text for a sermon of advice for musicians, entitled "About Self." The big singer sees broadly and is apt to give advice that the average student considers superficial until he takes time to go more deeply into the counsel of the master.

The Rise of Music, by Joseph Goddard (William Reeves). Price $3.00.

The author of this work has splendidly indicated the scope and purpose of his book in the following, which is included in the title: "A careful inquiry into the development of the art of music, from its primitive puttings forth in Egypt and Assyria, to its triumphant consumation in modern effect, specially bringing out the influence of the church upon the joint development of harmony and notation, the importance of that great central dame to be stored, ment of the scales, the creative consequences of the clavier type of instrument and the explanation of a new and perfect order of beauty resting upon our tempered system."

The work is intended for advanced musicians and students. Although delving somewhat deeply into the philosophy and history of the art, it is nevertheless written in a convincing and interesting manner. The value of all historical works depends upon the impression they leave in the minds of their readers. For this reason Prescott's, Motley's, Parkman's and Carlyle's works have more significance than the ordinary school histories. Thus, this work which gives the essence of history rather than the chronological outline, is important and well worth the perusal of serious minded musicians.

QUESTIONS AND ANSWERS

Free advice upon musical subjects by experienced specialists. If there is anything you want to know tell us, and we will be glad to inform you or refer your question in the to some acknowledged expert for reply. If the question is one of general interest to our readers we will print the answers here. This department is for you to use to any extent required.

THE ETUDE cannot attempt to give metronome markings for special compositions, as such information is of special rather than general interest. Metronomic markings are often purposely left off certain compositions by publishers and composers, to allow a reasonable latitude for the musical taste and technical limitations of the performer.

CONSTANT READER.—In reference to your inquiry pertaining to the Home for Aged Musicians, located at 220 South Third street, Philadelphia, we are pleased to inform you that you may have no hesitancy in endorsing this home in any respect. It has none of the aspects of an institution, but resembles a fine private residence in which the refined teacher may spend her declining years, entirely without the opprobrium of poverty. A limited number of refined people room make companionship in this home most pleasant. It was originally intended to provide for both lady and gentlemen teachers, but the directors of the home have decided to admit only lady teachers. Full particulars may be secured by addressing the Secretary of the Home at the above address.

R. F. R.—The word temperament refers to the scientific modification of the Octave. Equal temperament is the name given for the modern system of tuning which divides the octave into twelve equal parts called semitones. Unequal temperament which was formerly used for all keyed instruments and retained until quite recently for the organ) tuned the natural notes unequally in order to avoid the use of the tedious interval among the black keys. The discovery of the art of equally tempering the scale lies at the foundation of modern music. Without it the sudden excursions into remote keys would be impossible.

P. L. N.—The MacDowell fund according to the latest information is to be devoted to the perpetuation of the MacDowell homestead at Peterboro, New Hampshire. Further information may be had by addressing Mrs. E. A. MacDowell, Peterboro, N. H.

NEW READER.—The accepted fingering for the scale of B Major left hand is, ascending: 1, 2, 3, 1, 2, 3, 4. It is the custom to start with the fourth finger on B, but in the other octaves the thumb comes on that note.

S. E. R.—In reference to the most desirable arrangement of the title and name on recital programs, I think that it is better to have the name of the composer come first. This is not only a fitting compliment to the memory of the composer but also leads to a better appearing program owing to the more uniform length of the composers' names. The method of having the name of the performer come first is not to be recommended for obvious reasons.

M. W. R.—We sympathize with you in your difficulty in exterminating moths. Moths rarely attack a piano that is in constant use, but if you have assurance that your piano is used every day and is also in a light room, we do not think that you need have any fear of serious damage to the plush as commonly used. Camphor is not generally considered an insecticide, but rather a means of driving moths away through its offensive fumes. Persian insect powder is rarely of much value unless the room is closed so that it is stored. You will find the so-called "camphor flakes" or "moth balls" much more valuable than real camphor for moths. Gasolene sprinkled around the edges of the carpets and under the plush has been found very effective in some cases although much prompt expert to its use on account of its explosiveness. The writer has tried placing a sponge moistened with gasoline in a saucer in the piano. This was evidently effective as there were not any moths visible when the piano was opened in the fall.

D. J.—The various musical terms employed to indicate a gradual diminution of tone and speed are Morendo, Espirendo, Estinguendo, Smarzando, Smorzando, Morendo, Diminuendo, Calando. The following German terms may also be found: Schwindend, Schwebend, Verhallend, Verlöschend, Verschwindend.

THE Xylophone, also known as Strohfiedel, Claviol, Log, Gielira, is a small wooden instrument in which the scale of wood are graduated to produce the diatonic scale. They are supported by cords of straw and are struck by hammers held in each hand. It is rarely used in large orchestras, but is useful in producing certain effects in comic opera.

M. O.—The "Valse a deux Temps" is a species of Valse with two steps to each measure.

RECITAL PROGRAMS

Pupils of Miss Mattie Kirkpatrick.
Saguadon (4 hds.), Chaminade; Constancy (song), Parker; Sonatina—Petite Suite, Schmoll; Laughing Jenny, Schmoll; Hongruise (4 hds.), Ehler; Forgotten (song), Cowles; The Cuckoo, Ashford; The Little Soldiers' Parade, Otto; Little Sunshine Polka (4 hds.), Wohlfahrt; Joyous Peasant, Schumann; Playful Kondo, Greene; The Hobgoblins, Nurnberg; The First Ball, Lichner; Tulip, Lichner; The Way Thro' the Wood (song), Dolby; Venetian Gondolied, Mendelssohn; Polonaise Militaire, Chopin.

Pupils of Miss Gorse.
Waltz from "Children's Ball" (8 hds.), Terschak; Busy Little Bee (8 hds.); Alexander March (8 hds.), Schwalm; Clatter, Clatter (8 hds.), Breslauer; Wake Up, Little Daisies (8 hds.), Ellsworth; Pas Pasquinata, Ambrose; Boy's Merry Go Round, Gade; Little Flyaway, Sartorio; Fragrance of May, Virgil; Polish Dance, Thoma; Valse, Chopin; Gypsie Rondo (4 hds.), Haydn; Nachtstick, Schumann; Scotch Poem, Maxfield; Etude, Op. 22, Wollenhaupt; Les Sylvains, Chaminade; Poet and Peasant, Suppe; Etude, Marmontel; Spring Song, Mendelssohn; Minuet (6 hds.), Boccherini.

Pupils of Miss Olive S. Oakes.
Valse, E Flat, Durand; Souvenir, Op. 130, Lack; Murmuring Brook, Bohm; Ringlet, Norris; Gavotte, B Flat, Handel; Farewell, Read; Gypsies, Eggeling; Dolle's Dream and Awakening (Cradle Song—The Dream—The Dance), Oesten; Valse Ondulante, Binet; Largo (4 hds.), Handel.

Pupils of Mrs. Frederick Ketser.
Concerto in D, Bach; Variations on a Theme (2 pianos), Beethoven-Saint-Saens; Sonata Pathetique (2 pianos), Beethoven; Henseit; Concerto in D Major, Beethoven; Concerto E Minor, Chopin; Rondo Op. 73, (2 pianos), Chopin.

Pupils of Mrs. E. E. Gore.
Jolly Guardsman March (4 hds.), Mutter; In May, Behr; The Forest Echo, Lowe; Waltz, Seeley; Spinning Song, Ellmenreich; Allegretto, Clementi; The Mill, Jensen; Elfin Dance, Smith; Spay Nacht (4 hds.), Behr; Elfin Dance, Jensen; Meditation, Morrison; Iris, Pfeffercorn; Pelham Gavotte, Mosby; Nocturne, Leybach; Silver Stars, Masurka, Bohm; Valse Brillante, Eggeling; Dance of the Fairies, Fischer; Rhapsodie Hongroise No. 6, Liszt.

Pupils of Miss Louise Fisher.
Merry Wives of Windsor (8 hds.), Nicolai; Air de Ballet, Chaminade; Fairy Bells (4 hds.), Weber-Alberti; Tarantelle (4 hds.), Heller; Fantasie (12 hds.), Mozart; To a Wild Rose, Macdowell; Song Without Words, Op. 30, No. 3, Mendelssohn; Galop-Marche (8 hds.), Lavignac; La Ballerina (4 hds.), Lysberg; Sextette (12 hds.), Bachmann; Pasquinade, Gottschalk-Josefly; Marche Militaire, Op. 51, No. 1 (8 hds.), Schubert; Polonaise, Op. 40, No. 1, Cuonin; Valse de Concert, Wieniawski; Rondo Brillante (4 hds., second piano), Mendelssohn; Faust Waltz, Gound-Liszt.

Pupils of Adeline L. Pratt.
Under the Linden Tree (4 hds.), Wagner; Dream Fairies, Ducelle; Merry Bobolink, Krogmann; Elide, Heyer; Little Fairies, Krogmann; Good Morning, Everybody (song), Spaulding; Dance of the Wood Sprites, Forman; Philomel (8 hds.), Doutreleau; Autumn Days (4 hds.), Lindsay; The Young Trumpeter, Spaulding; Mitzi Katchen (4 hds.), Beur; La Chasse, Aux Cascelles (4 hds.), Calvini; Dance of the Demons, Holst; Serenata, Toselli; Vogue, Le Roy; The Comedy; Consolation, Kirchner; Tiddledy Winks; Four-in-hand, Spaulding; Fairy Dance, Forman; The Leaved Clovers, Orth; The Violin in the Village Inn, Dale; The Poet's Prize Song, The Melancholy Pixie, Brown; Slumber Song (4 hds.); Rustic Dance (4 hds.), Foulkrod; Willie Moon Moths, Kussner; Apple Blossoms, Engelmann; Les Marguerites, La Fontaine; Galop de Concert (8 hds.), Milde.

Pupils of Miss Ella Sieber.
Evening Song (4 hds), Krogmann; The Little Parlor March (4 hds), Krogmann; Happy Voices of Flowers, Hackh; In Happy Mood, Behr; Song of the Sea Shell, Krogmann; My First Waltz, Krogmann; Bird's Lullaby, Read; Little Dutch Doll, Krogmann; The Merry Bobolink, Krogmann; Crossing the Ferry, Read; Little Sister's Waltz (violin), Lindsay; Dance of the Brownies, Doutreleau; The Pixies Waltzing, Brown; Serle Waltz, McIntyre; Raillery, Engelmann; Mermaid's Dance, Heuschel; Serenade, Lange; In Sunny Spain, Zimmerman; Holiday in the Village, Heins; In Blooming Meadows (4 hds), Lange; In Blooming Meadows (4 hds), Lange; Under the Linden Tree, Waddington; Thoughts of Home, Heins; Murmuring Brooklet, Heins; Pixies Sailing Down Hill, Brown; Valse in A, Koelling; Sur La Rive, Roecker; Waltz in A, Paul Jakel; A Day of Sunshine, Hennes.

Pupils of Edwin Hoch.
Poet and Peasant Overture (4 hds), Suppe; Angels' Dream, Lange; Valse Brillante, Op. 34 No. 1, Chopin; Largo, Handel; Fugue, in Hanf-el-Wilhelm); Sonata, Op. 31, Op. No. 3, Beethoven; Qui Vive, Ganz; Ganz; Introduction et Polonaise, Allen; Menuet, Paderwski; Rhapsodie Hongroise No. 2, Liszt.

Pupils of William A. Wolf.
Three Pictures from Youth, Op. 400 (4 hds), Sartorio; Petite Valse, Durand; March of the Dwarfs, Foerster; Before the Monkey of Honor, Previtz; Menuet, Blumenschein; Butterfly, Merkel; Hunting Scene Valse in F (2 pianos), Guritt; Sonata in F, Mozart; Swing Song, Lynes; Intermezzo, Dennee; Sonata in B flat (2 pianos), Clementi.

Pupils of Mr. Louis Arthur Russell.
Torchlight March (4 pianos), Meyerceer; Ballet and Entr' Act (ensemble), Ensemble. Schubert; Aria for Soprano (Linda), Donizetti; Two Minuettos, Ensemble, Boccherini, Mozart; Two Spanish Dances (3 pianos), Moszkowski; Tannhauser March, Wagner-Liszt; Polish Dance, Ensemble, Scharwenka; Polonaise Militaire (3 pianos), Chopin; Mazurka in B Minor (2 pianos), Chopin; Polonaise de Concert (2 pianos), Schu.hoff; Danse Orientale, Scherbatscheff; Arias for Soprano (Osterlo), Lilo; (Philemon and Baucis), Gounod; Magic Fire Music, Wagner-Brassin; Pizzicatti Polka, Delibes-Joseffy; Ballet Music (Boabdil), Moszkowski.

Pupils of Mrs. Lizzie Christy Wright.
Butterfly, Merkel; Summer, Lichner; Petite Waltz, Dennee; On the Meadow, Lichner; Iris, Pfefferkorn; Austrian Song, Pacher; "Oh Thou Sublime Sweet Evening Star," Wagner-Low; Duo, Rondo Brillante, Mohr; Murmuring Zephyrs, Jensen-Niemann; Concerto in C, Mozart; Fantasie, Op. 28, Mendelssohn; Polacca Brilliante, von Weber.

Pupils of Miss Edith W. Page.
The Joyous Return (4 hds), Ringuet; A Lovely Floweret, Mathews; The First Waltz, Mathews; Sing, Robin, Sing, Spaulding; Sunday Parlor; A Lively Dance (4 hds), Mathews; To the Front, Schild; A Shower of Leaves, Hanon; The Jack Tar, Maxim; Dixie Land, with variations, Lindsay; Flag Day March (4 hds), Pearis; The Water Wheel, Lynes; Joy and Frolic, Giuliani; The Scottish Reiles Waltzes, Ryder; The Parade (4 hds), Spaulding; Grande Polka de Concert, Bartlett; When the Lights are Low (4 hds), Engelmann; Dance of the Wood Sprites, Forman; The Doll's Dream, Oesten; A Garden Dance, La Farge; In Festal Array (4 hds), Engelmann; The Silk Stocking Necke; A Darktown Frolic, Sudds; Rosamonde Mazurka, Latchbur; The Bells of Seville (song), Jude; Martha, Born; The Wayside Brook, Smith; The Swallow's Message, Seymour; Ballet Music (Rosamunde), Schubert; Song of Springtime, Wenzel; Fanfare, from William Tell (4 hds), Rossini.

Pupils of Mrs. R. W. Bullock.
Sonata No. 1 of the Pupil, Clementi; Bells in the Dale, Koelling; Duets Nos. 3 and 4, Schaehl; The Fairy Song, Krogmann; Fairy Footsteps, Farrar; Dance of the Marionettes, Arnold; Goodbye, My Highland Lass, Goodnight; Goodbye, Mr. Chamberlain (song), Coote; Qui Vive (4 hds), Ganz; Gondolied, Oesten; At the Fountain, Koelling; Invitation to the Dance, Weber; The Trout, Schubert-Heller; Over Hill and Dale (8 hds), Engelmann; March (2 pianos), Wagner-Liszt.

Pupils of Miss Fay Marshall.
Japanese Doll, Spaulding; The Hobby Horse, Spaulding; The Fairy and the Elephant (Marche Grotesque), Farrar; Right and Left, Spaulding; The Little Prince (4 hds), Krogmann; Frolic of the Elves, Spaulding; Bright Butterflies, Fink; Dolly's Fast Asleep, Spaulding; March of the Sleepy-Heads, Spaulding; Galop (4 hds), Holst; Sweet Clover, Red-time Song, Rogers; Warum (Why), Schumann; Silver Stars, Bohm; Melody in F, Rubinstein; The Wanderer, In the Spring, Grieg; Persian March (4 hds), de Kontski.

Pupils of Rowe's Conservatory.
"Elzsug de Gaste," Tannhauser (2 pianos), Wagner; Bach's Prelude and Fugue, Bach; Nocturne, Op. 9, No. 2, Chopin; "Cujus Animam," Rossini; Fugue, F Major, Bach; Consolation, Kirchner; Tiddledy Winks; Four-in-hand, Spaulding; The Violin in the Leaved Clovers, Orth; The Pixies in the Village Inn, Dale; The Poet's Prize Song, The Melancholy Pixie, Brown; Slumber Song (4 hds.); Rustic Dance (4 hds.), Foulkrod; Willie Moon Moths, Kussner; Apple Blossoms, Engelmann; Les Marguerites, La Fontaine; Galop de Concert (8 hds.), Milde.

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Japanese Doll, Spaulding; The Hobby Horse, Spaulding; The Fairy and the Elephant (Marche Grotesque), Farrar; Right and Left, Spaulding; The Little Prince (4 hds), Krogmann; Frolic of the Elves, Spaulding; Bright Butterflies, Fink; Dolly's Fast Asleep, Spaulding; March of the Sleepy-Heads, Spaulding; Galop (4 hds), Holst; Sweet Clover, Red-time Song, Rogers; Warum (Why), Schumann; Silver Stars, Bohm; Melody in F, Rubinstein; The Wanderer, In the Spring, Grieg; Persian March (4 hds), de Kontski.

Pupils of Rowe's Conservatory.
"Elzsug de Gaste," Tannhauser (2 pianos), Wagner; Bach's Prelude and Fugue, Bach; Nocturne, Op. 9, No. 2, Chopin; "Cujus Animam," Rossini; Fugue, F Major, Bach; Consolation, Kirchner; Tiddledy Winks; Four-in-hand, Spaulding; The Violin in the Leaved Clovers, Orth; The Pixies in the Village Inn, Dale; The Poet's Prize Song, The Melancholy Pixie, Brown; Slumber Song (4 hds.); Rustic Dance (4 hds.), Foulkrod; Willie Moon Moths, Kussner; Apple Blossoms, Engelmann; Les Marguerites, La Fontaine; Galop de Concert (8 hds.), Milde.

Pupils of Miss Ella Sieber.
Evening Song (4 hds), Krogmann; The Little Parlor March (4 hds), Krogmann; Happy Voices of Flowers, Hackh; In Happy Mood, Behr; Song of the Sea Shell, Krogmann; My First Waltz, Krogmann; Bird's Lullaby, Read; Little Dutch Doll, Krogmann; The Merry Bobolink, Krogmann; Crossing the Ferry, Read; Little Sister's Waltz (violin), Lindsay; Dance of the Brownies, Doutreleau; The Pixies Waltzing, Brown; Serle Waltz, McIntyre; Raillery, Engelmann; Mermaid's Dance, Heuschel; Serenade, Lange; In Sunny Spain, Zimmerman; Holiday in the Village, Heins; In Blooming Meadows (4 hds), Lange; In Blooming Meadows (4 hds), Lange; Under the Linden Tree, Waddington; Thoughts of Home, Heins; Murmuring Brooklet, Heins; Pixies Sailing Down Hill, Brown; Waltz in A, Koelling; Sur La Rive, Roecker; Waltz in A, Paul Jakel; A Day of Sunshine, Hennes.

Pupils of Edwin Hoch.
Poet and Peasant Overture (4 hds), Suppe; Angels' Dream, Lange; Valse Brillante, Op. 34 No. 1, Chopin; Largo, Handel; Fugue, in Hanf-el-Wilhelm); Sonata, Op. 31, Op. No. 3, Beethoven; Qui Vive, Ganz; Ganz; Introduction et Polonaise, Allen; Menuet, Paderwski; Rhapsodie Hongroise No. 2, Liszt.

Pupils of William A. Wolf.
Three Pictures from Youth, Op. 400 (4 hds), Sartorio; Petite Valse, Durand; March of the Dwarfs, Foerster; Before the Monkey of Honor, Previtz; Menuet, Blumenschein; Butterfly, Merkel; Hunting Scene Valse in F (2 pianos), Guritt; Sonata in F, Mozart; Swing Song, Lynes; Intermezzo, Dennee; Sonata in B flat (2 pianos), Clementi.

Pupils of Mr. Louis Arthur Russell.
Torchlight March (4 pianos), Meyerceer; Ballet and Entr' Act (ensem

CONTEMPT FOR CONTEMPORARY COMPOSERS.

BY ALICE MAY RAYMOND.

UNFORTUNATELY many teachers fail to appreciate the excellence of the works of composers who are now living. They have a reverence for the past that is bred of traditions that other teachers have forced upon them. They do not think for themselves, and assume that just because a piece was written a hundred years ago it must be better than a piece written yesterday. Let us consider a few types of teachers who make this error of judgment.

Miss B. receives a pupil from Miss C. The pupil is the child of working parents who have, for some time, been practicing self-denial that they may have a little music in the home. Little Mary comes to her new teacher capable of playing a number of pretty little airs with reasonable accuracy and excellent rhythm.

What is the surprise of the family to learn that all this is wrong. She renders nothing "artistically;" she has learned nothing of value, and must stop playing that "trash." The "pretty" pieces are laid aside, and studies and pieces of an entirely different style are substituted, while much time is spent on theory, finger gymnastics, etc.

The parents sigh; for them the music has ceased, and the tired father requests Mary not to practice in the evening as she had done heretofore. If he occasionally asks for an old favorite, he is told that her teacher does not allow her to play "that stuff" any more. With elevated chin she tells her little friends that *her* teacher never gives *anything* but "classical" music, so she continues to render indifferently music of which she has no conception. Her perception of rhythm is dulled by a premature attempt at the rubato; and long ere she can play "artistically," her musical education has from necessity ceased. She has taken her place among the wage-earners. What has become of her music?

With utter contempt for the music pleasing to her family and friends, and no real comprehension and love for the other, she rarely touches the piano. The whole object of her music study has failed; there is no music in the home; only an instrument.

Miss D. received a pupil from a gentleman of unquestionable ability and reputation. Her fundamental knowledge of music was exhaustive, her phrasing excellent and her general interpretation good. For some reason, undoubtedly well known to him, he had thus far not been able to overcome a certain little clumsiness of execution, the one thing of all others shocking to the new teacher, Miss D., whose pupils excelled in liquid runs, but whose rhythm was often uncertain.

Miss D., however, lost no time in informing her pupils that Miss S. played "like an elephant dancing on ice," and made some very disparaging remarks of Mr. G.

What is the remedy for this condition? How are we to be hindered from developing into one of these types? By keeping ever before our minds the ideal teacher, and striving to realize this ideal in ourselves.

Of course the ideal teacher should have an ideal mother, who either keeps her child with her first teacher till she has become a finished pianist, or when, for good reasons changes her, has the wisdom to impress upon her the advantages she derived by study with that teacher, and counteracts in a tactful way any adverse criticism made on her or her methods by her present instructor.

The ideal teacher has the courage of her convictions, but is withal modest, open to suggestions and to whom the daily life is full of valuable lessons, making her fund of resources inexhaustible. She is not dogmatic, but adapts her method to her pupil, she does not develop narrowness in her pupil by indelibly impressing upon him that *her* way of teaching any point is the *only* way worth attempting.

The ideal teacher attends the recitals of the pupils of a fellow-worker, not as a carping critic, but as one privileged to accept an educational advantage, and brings away at least *one* good idea. She may receive a pupil from another teacher and finds the work different from her own. Perhaps the child has been taught a touch that she does not admire, but she knows that no one touch will prove useful in every style of music, so she gives him pieces in accordance with the touch he has already acquired, and proceeds to teach him other touches, giving exercises to develop what she wishes.

As he gains facility in these another style of pieces is studied, and thus by degrees he learns to execute creditably several styles of music, without consurmising that all was not satisfactory when he first became a pupil of his present teacher.

The ideal teacher is so business-like

THE greater the man the greater the worker. Work is the common task to which humanity is born. Dr. Garnett preached, "Blessed be drudgery" and "My daily task, whatever it is, that is what mainly educates me. All other culture is merely luxury." And yet we growl at drudgery—that which is the making of us. Work is life. When a man stops working we look for him to die, and is our instinct wrong? What great artist has given up practice when he attained greatness? The life of Rossini has a lesson for the musician. A cessation of work to spite an unappreciative public and—a great composer gone to seed. The musician must work to get and he must work to keep. Blessed is he who is in love with his work, for then it is no longer drudgery. If one's music has no pleasure for him in the work of it, let him leave it to those who love it.—*W. Francis Gates.*

HEALTH AND INCOME
Both Kept Up on Scientific Food

Good sturdy health helps one a lot to make money.

With the loss of health one's income is liable to shrink, if not entirely dwindle away.

When a young lady has to make her own living, good health is her best asset.

"I am alone in the world," writes a Chicago girl, "dependent on my own efforts for my living. I am a clerk, and about two years ago through close application to work and a boarding house diet, I became a nervous invalid, and got so bad off it was almost impossible for me to stay in the office a half day at a time.

"A friend suggested to me the idea of trying Grape-Nuts which I did, making this food a large part of at least two meals a day.

"To-day I am free from brain-fag, dyspepsia and all the ills of an overworked and improperly nourished brain and body. To Grape-Nuts I owe the recovery of my health, and the ability to retain my position and income."

"There's a Reason."

Name given by Postum Co., Battle Creek, Mich. Read "The Road to Wellville," in pkgs.

Ever read the above letter? A new one appears from time to time. They are genuine, true, and full of human interest.

STACCATO AND LEGATO.

Humor, Wit and Anecdote.

Among the interested visitors of the marine barracks at Washington on one occasion was a party of young girls from a Maryland town, friends of one of the officers of the barracks. They proved very much interested in everything pertaining to the life and discipline of the post.

"What do you mean by 'taps?'" asked one young woman.

"Taps are played every night on the bugle," answered the officer. "It means 'lights out.' They play it over the bodies of dead soldiers."

A puzzled look came to the face of the questioner. Then she asked:—

"What do you do if you haven't a dead soldier?"—*Exchange.*

Squiggs: "I see the great violinist has been arrested, charged with counterfeiting."

Squaggs: "That so? What'd he do?"

Squiggs: "Made some false notes, I believe."—*Toledo Blade.*

"Hurt?" said the man who had been in the very centre of the dynamite explosion. "Oh, no, I'm not hurt. Bless my soul, I don't mind dynamite. Why, for some years I was manager of an opera company with two prima donnas in it."—*The Globe.*

"Gee whiz," said the celebrated musician, as he picked up his flute for a few minutes' practice after supper, "what in the dickens is the matter with this instrument anyway?" "I don't know, my dear," replied his wife, "it was all right this afternoon when I beat the rugs with it."—*The Musical Enterprise.*

Muggins: "You mustn't mind my daughter's mistakes. You know she plays entirely by ear."

Buggins: "Unfortunately, that is also the way I listen."—*Exchange.*

On the occasion of an amateur operatic production in Washington, Reginald de Koven good-naturedly consented to conduct rehearsals. A majority of the performers were society folk, few of whom could sing well, many of whom were positively "bad."

At the conclusion of one chorus—the refrain of which was "The Wild Rose, Oh, the Wild Rose"—one of the young women, with a coquettish smile and swish of her skirts in the direction of Mr. de Koven, simpered:

"And how did we do that?"

"Very thoroughly," said de Koven, emphatically. "You pulled it up by the roots."

"John," she whispered, "there's a burglar in the parlor. He has just knocked against the piano and hit several keys at once."

"I'll go down," said he.

"Oh, John, don't do anything rash!"

"Rash! Why, I'm going to help him. You don't suppose he can remove that piano from the house without assistance."

"Your wife doesn't sing now. Did she lose her voice?"

"No, she found her senses."

A handmaster tells of an incident that occurred during a country festival in the Southwest. The advent of the famous band had been awaited with intense interest by the natives, and when the musicians arrived they were quickly surrounded by a surging crowd which hemmed them in so that it was difficult for them to proceed with the concert.

The bandmaster appealed to one of the "committee" to keep the crowd away, saying that unless his men had more room they could not play. The committeeman shook the musician's hand warmly; then turning to the assembled multitude, he bawled out:

"Say! You-uns step back and give the purfesser's purfessers a chance to play."

"Can she take high C?"

"Not without knocking off some of the bars."—*Life.*

Third-Floor Tenant: "See here! I'm one of a committee of men in this building, and I've called to ask you to sell your flute."

Second-Floor Tenant: "Delighted to see you. I'm one of another committee, and was about to come up and ask if you'd sell your baby."—*Tit-Bits.*

A Wall street financier was talking about music. "I like all music," he said, "except such native and special sorts as the tomtoms, the bagpipes or the Indian bufas give off. Did you ever notice how a piper prances up and down as he pipes? He never sits, he up and down, round and round, to and fro, he struts continually. A little boy, listening to the weird skirl of the bagpipe of a street performer, once said to his father: 'Father, why does the piper keep on the move all the time he plays?' 'I can't say, my boy,' the father answered, 'unless it is to prevent anyone getting the range with a cobblestone?'"

The Composer: So you can't use my songs, then. Would you mind telling me what you think of them?

The Publisher: I can't now; there are some ladies in the next room.—*London Sketch.*

"Going to win out with your new musical comedy?"

"Win out? We can't lose. Got a twelve-hundred-pound sextet and a comedian who can wiggle his ears."—*Washington Herald.*

Is your son making much of a stir as a cornetist?

Yes. The neighbors are all moving.—*Exchange.*

"What are the most powerful explosives known?" queried the young man. "Two prima donnas in one opera company," replied the ex-theatrical manager.—*Chicago Daily News.*

A young lady had just finished playing a violin obbligato to a soprano solo and the applause had ceased, when the audience heard the following from an old man seated in the front row: "Pshaw, Mariar, she didn't play no obbligato at all; it was nothing but a fiddle, and here I've come ten miles to hear that instrument they call the obbligato!"—*Exchange.*

"I know a young man, very ambitious, who is anxious to make a record for himself. Could you suggest a way?"

"Sure Why doesn't he get a job with a phonograph company."—*Detroit Free Press.*

FARCICAL CHURCH MUSIC.

ATTENDING services recently, in a church where the worship is of a highly æsthetic kind, the choir began that scriptural poem that compares Solomon with the lilies of the field, somewhat to the former's disadvantage. Although never possessing a great admiration for Solomon, nor considering him a suitable person to hold up as a shining example before the Young Men's Christian Association, still a pang of pity was felt for him when the choir, after expressing unbounded admiration for the lilies of the field, began to tell the congregation through the mouth of the soprano that "Solomon in all his glory was not arrayed." Straightway the soprano was reinforced by the bass, who declared that Solomon was most decidedly and emphatically not arrayed. Then the alto ventured it as her opinion that he was not arrayed, when the tenor, without a moment's hesitation, sang as if it had been officially announced that "he was not arrayed." When the feelings of the congregation had been harrowed up sufficiently, and our sympathies were all aroused for poor Solomon, whose numerous wives allowed him to go about in such a fashion, even in that climate, the choir, in a most cool and compact manner, informed us that the idea they intended to convey was that "Solomon in all his glory was not arrayed like one of these."

These what? So long a time had elapsed since they had sung of the lilies that the thread was entirely lost, and by "these" one naturally concluded the choir was designated. Array 1 like one of these? We should think not, indeed. Solomon in a Prince Albert or a cutaway coat? Solomon with an eye-glass and mustache, his hair cut pompadour? No, most decidedly Solomon in the very zenith of his glory was not arrayed like one of these.

Despite the experience of the morning, the hope still remained that in the evening a sacred song might be sung in a manner that would not excite our risibilities or leave the impression that we had been listening to a case of slander. But again off started the nimble soprano, with the laudable though rather startling announcement, "I will wash." Straightway the alto, not to be outdone, declared she would wash; and the tenor, finding it to be the thing, warbled forth he would wash. Then the deep-chested basso, as though calling up all his fortitude for the plunge, bellowed for the stern resolve that he would wash. Next a short interlude on the organ, strongly suggestive of the escaping of steam or splash of the waves, after which the choir, individually and collectively, asserted the firm, unshaken resolve that they would wash. At last they solved the problem by stating that they proposed to "wash their hands in innocency, so will the altar of the Lord be compassed."

THE INCREASED VALUATION OF MUSIC IN OUR GOVERNMENT.

AN act has recently passed the House of Representatives which will increase the pay of musicians in the army at the following rates:

	Old Rate.	New Rate.
Chief Musician	$60.00	$75.00
Principal	22.00	40.00
Drum Major	23.00	36.00
Sergeants	18.00	36.00
Corporals	15.00	30.00
Privates	13.00	24.00

In Europe the military bands are one of the most popular means of disseminating musical culture. The band of a given military post customarily gives daily concerts in the small city parks. These concerts are given in summer in the late afternoon, just before twilight. They are attended by thousands of citizens of the cities and even hundreds of peasants who frequently come in from the surrounding country to hear the "musik."

The members of the bands in continental countries are frequently very able musicians, who have been educated in the best conservatories, and who during their term of enforced military service are permitted to play in the band in lieu of the onerous duties of the regular soldier. Not infrequently these musicians are fine performers upon string instruments and the writer has seen many a military band change in a few moments into a really excellent orchestra with a full complement of strings. These orchestras are employed in the great national festivals and form a very convenient adjunct for privileged conductors.

Unfortunately in our own country the exclusiveness of the army post as well as the distance from cities makes the army band of little use except for the amusement of the officers and men. It is not improbable that in future years these bands will be employed for the extension of musical culture in our country. The increased rate should attract many musicians to this branch of the governmental service.

THE singer must be able to supplement the beauty of the voice with intelligence in the exposition of the meaning of the song. Almost any opera-goer or concert habitué knows this. But few persons realize how much skill this demands. No amount of intelligence will enable a person rightly to interpret a song if he has not first learned the elements of singing; for in order to offer an interpretation to an audience the singer must have a complete command of the technics of his art.—*W. T. Henderson.*

"MUSIC.—We love music for the buried hopes, the garnered memories, the tender feelings it can summon at a touch."—*Letitia Elizabeth Landon* (1802-1838).

A FOOD DRINK
Which Brings Daily Enjoyment.

A lady doctor writes:

"Though busy hourly with my own affairs, I will not deny myself the pleasure of taking a few minutes to tell of the enjoyment daily obtained from my morning cup of Postum. It is a food beverage, not a stimulant like coffee.

"I began to use Postum 8 years ago, not because I wanted to, but because coffee, which I dearly loved, made my nights long weary periods to be dreaded and unfitting me for business during the day.

"On advice of a friend, I first tried Postum, making it carefully as suggested on the package. As I had always used 'cream and no sugar,' I mixed my Postum so. It looked good, was clear and fragrant, and it was a pleasure to see the cream color it as my Kentucky friend always wanted her coffee to look—'like a new saddle.'

"Then I tasted it critically, and I was pleased, yes, satisfied with my Postum in taste and effect, and am yet, being a constant user of it all these years.

"I continually assure my friends and acquaintances that they will like Postum in place of coffee, and receive benefit from its use. I have gained weight, can sleep and am not nervous." "There's a Reason."

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THE EDUCATIONAL VALUE OF ENTHUSIASM.

BY MADAME A. PUPIN.

A PIANO teacher once said to me: "I am going to tell you, as a great secret, that I never mind more than three quarters' music lessons in my life." To which I replied: "You need not be ashamed of that; I would rather recommend pupils to you than to many a college graduate because you are enthusiastic and you love your work."

This teacher had never had the opportunity of studying the College of Music method, or of acquiring the Conservatory of A technique; nor had he been trained by any narrow-minded pedagogue, who would hold you to the traditions of a past age and forbid you to investigate new and modern ideas. No, he was free as air. He read up all about the different methods. He thought and experimented. He studied each pupil, her hand and its possibilities; the mental tendencies, the temperament and habits. In case an unforeseen problem arose, he could generally recall something from one or another of the methods he had read to fit this peculiar case; if not, he thought it over until he had discovered a way to solve the difficulty. He had even been known to lie awake, sometimes two or three hours, at night, to think how he could strengthen little Julia F.'s wobbly fingers, or cure Tillie G. of a distressing habit, or get little Tommy H. to be more interested in his lessons.

When a good pianist was coming to town to give a recital he read up all he could about this artist and told his pupils about the pieces to be played, and was able, perhaps, to add some incidents in the life of the artist, to show how obstacles had been overcome and how the youthful piano student had developed into the great artist. His enthusiasm was communicated to the students, so they all wanted to go to the recital. In consequence this teacher and all his pupils were certain to be seen at the recital. Afterwards he commented on the execution of certain passages and expatiated on the interpretation, praising all that was beautiful, but making no detrimental allusions. He explained how many of the beautiful effects might be attained by the pupils themselves by a certain way of practice, and roused a spirit of emulation among them.

If this teacher read, for example, The Life of Mendelssohn, he talked to his pupils about it and about Mendelssohn's bee-like industry and his high ideals until all the pupils wanted to read the book, and did not rest until they had secured it from the public library or elsewhere and read it. It was then delightful to talk over the interesting parts with the teacher, and many an opportunity did he then have to inculcate a moral or foster an aspiration.

Perhaps this teacher talked more at the lesson than some others, but he could, without losing his dignity, come right into the life of his pupils and interest them. In all this he did a great work, for he incited them to higher efforts and made them love their work.

The pupils of an unenthusiastic teacher are to be pitied: they are being cheated; something that is due them is being withheld from them. This teacher looks upon music teaching as a business by which he may earn his living. He is not personally interested in his pupils. He is pleased to hear the bright pupil play—the one who needs no explanations—but he finds it irksome to listen to the dull pupil; he perhaps scolds her for her mistakes and tells her she *must* do better next time. Here is where the pupil is cheated, for she thinks that the teacher will help her solve her difficulties and she finds she is expected to solve them herself.

The unenthusiastic teacher takes no interest in artists' recitals. He may attend because others do, or to criticise. He complains that he cannot get his pupils interested to attend recitals, and says they will not pay out money for concerts, forgetting that people will always pay out money for what they want. I have asked many of these unenthusiastic teachers if they took THE ETUDE and they said yes, but they did not read it, intimating that they were above the trivial things discussed therein. Many of these teachers suggest by their manner that their education is complete and they do not wish to learn any more than they know now, and they are not interested in any new ideas. It may be laid down as an axiom that "Enthusiastic teachers make enthusiastic pupils," and when I hear teachers complain that their pupils are not especially interested in things musical, outside of their lessons, I know exactly where to fix the blame.

HOW MUSIC MAY ALLEVIATE SUFFERING.

IN Germany music is believed to have therapeutic uses. At the Berlin Charité Hospital concerts are given every Sunday afternoon "for the benefit of the patients." The performers, it is said, are all skilled artists, and the good effects of the music are described as extraordinary, the concerts being welcomed with enthusiasm by the patients.

The compositions designed to alleviate suffering and soothe the nerves of the ailing would certainly have to wear a more cheerful complexion than does much of the music written at the present day. Hospital entertainments framed upon the Berlin lines would offer no opening to those of our young composers who seem to delight in brooding over death, pestilence, famine, disease, and kindred stimulating themes. It is one thing for music to "lull the pensive, melancholy mind." But strains suggestive of long-drawn agony and souls in torment—such as concert-goers are accustomed to hear nowadays—would be the despair of nurses and doctors hoping for the speedy recovery of their "charges." On the other hand, music of a soporific nature might reasonably be admitted into the programmes, and there would be no difficulty in obtaining any number of examples, ancient and modern. But, on the whole, for the really ideal scheme, best adapted to drive away dull care, the promoters would probably have to draw upon the old masters. What better nepenthe for the sick and suffering than the genial music, for example, of "Papa" Haydn, or some of the lovely inspirations of Mozart?

BACH BECOMING POPULAR.

ONE reason why Bach's works are gaining so rapidly in favor is that musicians have ceased playing them as if they had been written for a machine incapable of expression. It is true that there are no expression marks in his music, but that is simply because none were used in his day, musicians being supposed to have sufficient taste and feeling to interpret the music in a moving way.

HOW WEBER "GOT EVEN."

One of the most curious cases of tit-for-tat on record is that in which Carl Maria Von Weber was the hero. It took place in 1811 in London. Weber was floating down the Thames in a boat in which were a number of ladies. He entertained them by playing the flute, on which instrument he was an expert. Following his boat came another, filled with young military men, who began to poke fun at the musician, and the latter put the flute in his pocket and ceased playing.

"Why do you stop playing?" asked one of the young officers.

"For the same reason that I began to play," replied Weber, "because it pleased me to do so."

"Take your flute again and play," responded the officer, " or else it will please me to throw you into the river."

In order to avoid unpleasantness in the presence of ladies Weber complied with the demand and played with as good grace as possible. On landing, however, he kept his eye on the offensive officer, and when they were alone, said to him with firm tone:

"Sir, I have submitted to your impudence because there were ladies present, but now you will have to answer for your insult. Meet me to-morrow evening in Hyde Park. Seconds are unnecessary."

The challenge was accepted, and when all was ready the officer drew his sword and placed himself in position. No sooner had he done this than Weber shoved a pistol under his nose.

"Are you going to murder me?" exclaimed the soldier.

"No," replied Weber, quietly, "but I shall be deeply grateful if you will put your sword back into its scabbard and will then dance a minuet, for otherwise you are a dead man."

For a moment the officer wavered and then danced as he had never danced before, the while Weber played his flute. When the composer grew tired of his joke, he said:

"You forced me to play against my wish, and I have made you dance against your will, so now we are quits."

It is said from that day on the officer and the musician were fast friends.

HOW MUSIC SAVED A CREW.

The inspiring power of music had a noble illustration in the recent disaster in Great Britain when the steamship "St. Paul" collided with the British cruiser "Gladiator." An English paper tells how the singing of sea songs kept up the spirits of the sailors and saved many from drowning:

"If any need existed for further showing the value of music at all times, an incident reported in connection with the lamentable ramming and sinking of H. M. cruiser 'Gladiator' in the Solent would suffice. We learn that when some of the crew managed to get on the slippery curved side of the partially submerged vessel, and struggled to keep their feet and avoid falling into the sea, the men sang sea songs. That the cheerful music did much to keep up their spirits and encourage them to continue the struggle there can be no doubt; as one of the men declared, 'It put fresh heart into them.' Thus sweet music goes on, ever fulfilling her mission; it is fit for christenings, weddings, funerals, as for the chief mundane things with which we are concerned; and there are hundreds of other occasions when music can help and do very much for us, in times of battle and sorrow, as well as of joy."

September **THE ETUDE** 1908